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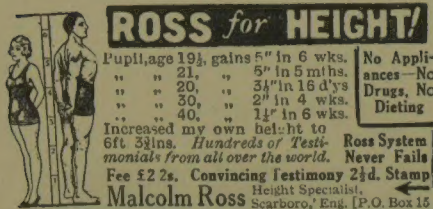
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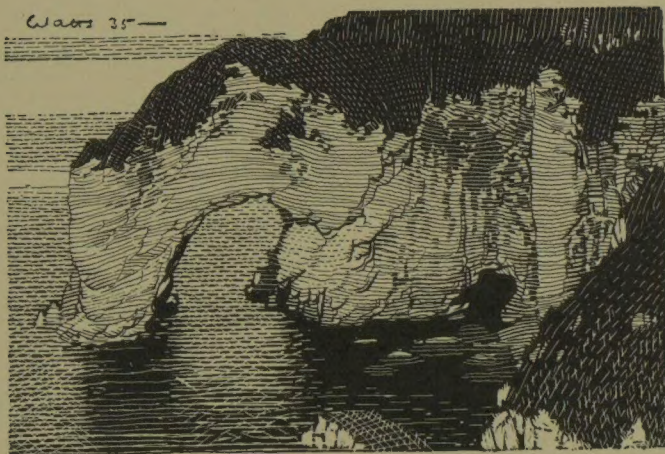
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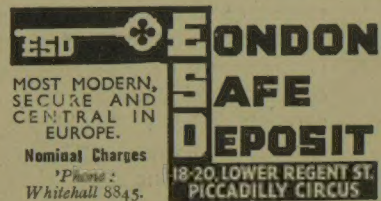
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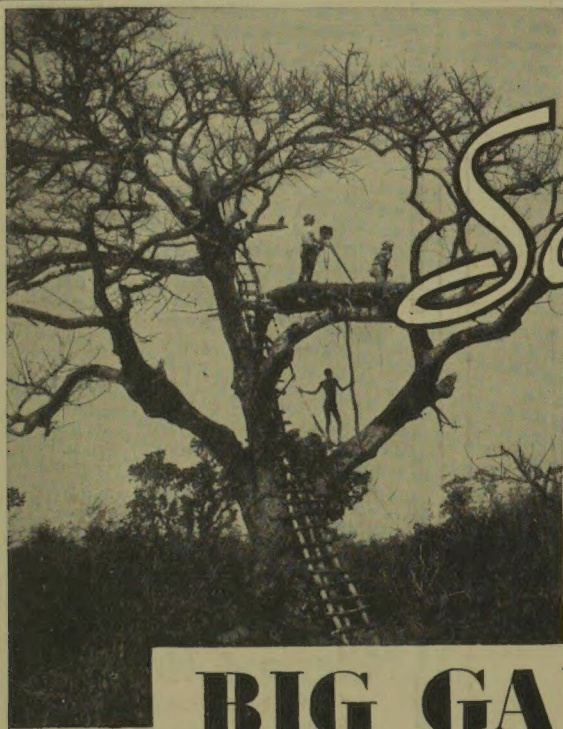
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SATURDAY, MAY 18, 1935.



**CARRIER PIGEONS LEAVING EDINBURGH TO CONVEY TO THE KING GREETINGS FROM 17,000 SCOTTISH BOYS AND GIRLS:
THE DUCHESS OF YORK RELEASING THE BIRDS, AND THE DUKE (EXTREME LEFT) LOOKING ON.**

We illustrate here a delightful incident during the visit of the Duke and Duchess of York to Edinburgh on May 11, as representatives of the King, to attend the Silver Jubilee celebrations. The occasion was a massed display by boys and girls at Murrayfield (mentioned on page 886). Just after the Duke had addressed the gathering through a microphone, and before the display began, the Duchess released from a basket (painted red, white, and blue) six carrier pigeons, each

bearing a message of loyal greeting to the King and Queen from the 17,000 boys and girls there assembled. "The birds, five greys and one white" (says an account in "the Scotsman"), "took the air with a swiftness and precision which must have surprised those not familiar with carrier pigeons. Together, they soared up, and then performed a kind of half-wheel in front of the stand, as if gauging the direction they were to take. Within a few seconds they were lost to sight."



By G. K. CHESTERTON.

ONE of the queer puzzles of modern politics might be stated in this way. That when power was permanent, it was always reminded that it was passing; but when power was really supposed to be passing, it was actually treated as if it were permanent. In the days when kings could really cut off anybody's head, they were incessantly informed by seers and sages that they themselves would soon be cut off. When they were real despots with the power of life and death, there were real prophets or satirists who told them that death would be the end of their own life. But nobody ever said this, since democratic and liberal ideas were supposed to prevail in the State. Nobody told the really temporary ruler that he was temporary, or even that he was temporal. From the beginning of historic things, and almost of prehistoric things, there has been this warning against worldly power. The Egyptian rulers feasted with the skeleton at the feast. The Roman conqueror, in his triumph, had a slave towering behind his chariot

before the king do not remind us so much of funeral orations over the king. But in the case of politicians, as distinct from kings, the whole tradition of this truth has totally disappeared. No artist covers walls and ledges with decorative designs of Death carrying away Cabinet Ministers in a bag. No poet writes a mournful ode about newspaper proprietors, even when they wear coronets, with the ancient burden—

The glories of our scoop and stunt
Are shadows, not substantial things.

With the nineteenth century there came in a new and unnatural optimism about the duration of earthly fashions, political and even philosophical. Shakespeare, living under the Tudors, who could (and did) kill anybody they wanted to kill, could write in a detached way about man who "dressed in a little brief authority, plays such fantastic tricks before high Heaven, as make the angels weep." The modern

is alone enough to cut men off from common human happiness. All the old rulers of mankind, in one way or another, were steeped in this grand and tragic tradition. The king was constantly reminded that he would die; the priest existed to remind him that he would die; the soldier was, by hypothesis, a man permanently ready to die. But this sense of the mortal brotherhood of mortals in some way disappeared when the modern world began to teach brotherhood. Since that time every General Election has been regarded as a Last Judgment. Since then, every democratic experiment has been a New Deal. People were taught to look only to the future, or at least every part of it except their own future. They were taught never to look at the past, because the past had borne unbroken testimony to this element of time and change. And that is the real reason why the world has been, as they say just now, disappointed with democracy. There is no necessary depression or despair about democracy; what is depressing is



THE KING AND QUEEN IN WESTMINSTER HALL DURING THE PRESENTATION OF ADDRESSES FROM THE LORDS AND COMMONS; THE GROUP ON THE ROYAL DAIS LISTENING TO THE COMMONS' ADDRESS READ BY THE SPEAKER (IN THE RIGHT FOREGROUND).

Immediately to left of the King (as one looks at the photograph) are seen seated together the Prince of Wales (right) and the Duke of Gloucester, while to the right of the Queen sit the Duke of York (left) and the Duke of Kent. Just below the latter stands the Speaker, reading (at a microphone) the Address from the Commons. On the other side, to the left of the Duke of Gloucester, stands

the Lord Chancellor, and just behind him are seated (left to right) the Earl of Athlone, Princess Alice, Countess of Athlone, the Earl of Harewood, and the Princess Royal. Seated on the extreme left are Indian Princes (left to right), the Maharajas of Kashmir, Bikaner, and Patiala, and Sir Umar Hayat Khan. At the back are Lord Colebrooke, Mr. Ormsby-Gore, and Viscount Lewisham.

and whispering "Remember that you are mortal." The mediæval Norman king in Sicily, as described in the story, was reminded by the religious service that God had put down the mighty from their seat. The later mediæval princes were familiar with the habit of feasting under frescoes and mosaics of the Dance of Death, which showed a squalid skeleton carrying away kings in a bag. Through the whole of the four thousand years of our recorded history in Europe, Pagan and Christian, has sounded that sublime and subversive dirge—

The glories of our blood and state
Are shadows, not substantial things.

The very Court chaplains of the great French monarchy preached before the *Roi Soleil*, telling him that even his own sun would set. And then, by some quite unaccountable change, there came with the nineteenth century the notion of men talking as if they alone could live in an everlasting sunrise.

Nobody ever did these things to modern politicians. Nobody insisted on a skeleton sitting at Table A, on the right hand of the Lord Mayor introducing the Prime Minister. Nobody insisted on the large and terrific Toast-Master, after he had, in a voice of thunder, craved silence for the Right Honourable the Lord Bunsbury, K.G., K.C.M.G., leaning forward and in a low and vibrant voice hissing in the ear of that statesman: "Remember that you are mortal." Even in the days of constitutional monarchy, pulpit orations

elected politician is in theory dressed in a little even more brief authority. And, Heaven knows, he plays fantastic tricks enough; not only to make the angels weep, but even possibly to make the angels laugh. And yet no poets or dramatists of the last hundred years ever wrote in that fashion about him. Nobody ever told the popular Prime Minister that he also would pass away, not even six months before he did pass away. Nobody ever told politicians that they would be food for worms, even when the worms were almost indistinguishable from the politicians. That long, literary lamentation and protest against the powers of this world, which has gone on through the ages, and includes a thousand things from the *Magnificat* to *Gulliver's Travels*, did in some strange way stop with the epoch of parliamentary rule, which was supposed to be popular rule. Of all the questions asked by hecklers at a political meeting to support a parliamentary candidate, I gravely and grievously doubt whether any man ever arose from the back benches, a sad and saturnine figure, to say: "Mr. Chairman, I should like to ask our candidate whether it has ever occurred to him that he will one day die."

All this, I fear, will sound very fantastic in modern ears; and even especially in parliamentary ears, which are often rather long ears. But I do sincerely believe that it contains the essential point about the essential evil that has ruined parliamentary institutions, considered as popular institutions. That sort of optimism

optimism. There is nothing false in the idea of the equality of man; but there is something utterly false in denying the thing in which men are most obviously equal; which is death.

If the modern democratic experiment had been a mediæval democratic experiment—if it had been, for that matter, a Moslem democratic experiment—it would not have made this mistake or got into this mess. The nuisance of the nineteenth century was that it tried to combine the common sense of the fellowship that men have in common, which is all perfectly sound and true, with an artificial expectation of Utopia; an entirely new notion that everything that was bad yesterday, and worse to-day, will inevitably be right to-morrow. That large and ludicrous illusion has nothing to do with the idea of men feeling their fellow men as fellows—or even as good fellows. It was an illusion of the intellectuals, who happened to be prigs and dictated the Victorian idea of progress. There is nothing wrong with democracy; there is nothing wrong with the people ruling, except what is wrong with anybody out of the people ruling; what is wrong is forgetting that people are only people. They will make mistakes, as you and I make mistakes; and as all our superiors, the supermen, the dictators, the makers of modern systems, will also make mistakes. There was only one supreme modern mistake; which was that men got for a hundred years that they are liable to make mistakes.



**THE LORD CHANCELLOR CALLING FOR THREE CHEERS FOR THE KING IN WESTMINSTER HALL:
THE MOST HUMAN AND DRAMATIC MOMENT AT THE PRESENTATION OF ADDRESSES BY THE LORDS AND COMMONS.**

In Westminster Hall, on May 9, both Houses of Parliament assembled to present the King with loyal Addresses of congratulation on his Silver Jubilee. His Majesty made a deeply moving reply, during which he said: "I have been blessed in all my work by having beside me my dear wife." After referring to the Empire as "a commonwealth of peace" and "a great family of nations and races" united by the Crown, he continued: "This, my Palace of Westminster . . . is the very cradle of our envied Parliamentary institutions. Here is the anvil whereon our common law was forged, to become the joint inheritance of the United States of America and our own community of peoples. Beneath these rafters of mediæval oak, the

silent witnesses of historic tragedies and pageants, we celebrate the present under the spell of the past." At the conclusion of the King's speech the whole assemblage joined in singing the National Anthem, and then followed a moment of spontaneous informality. The Lord Chancellor called for three cheers for the King, and they were given fervently, with three more for the Queen. In our photograph the Commons are on the right and the Lords on the left, with the Lord Chancellor raising his arm, to lead the cheers. On a stand behind him rests the Peers' mace, and on a similar stand beside the Speaker is that of the Commons, each covered in token of the Sovereign's presence. The Peers' mace thus covered is also seen in the photograph opposite.

THE KING AND QUEEN DRIVING THROUGH LONDON: ROYAL PROGRESSES—FORMAL AND INFORMAL.



THEIR MAJESTIES' SURPRISE VISIT TO THE EAST END: THE ROYAL CAR CONTAINING THE KING AND QUEEN, AND ALSO THE PRINCESS ROYAL AND PRINCESS ELIZABETH, WITH AN IMPROMPTU LOCAL ESCORT IN PENNYFIELDS, POPLAR.



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AN EXAMPLE OF THE ORDERLY MARSHALLING OF 70,000 LONDON SCHOOLCHILDREN TO SEE THE FIRST OFFICIAL DRIVE: A CONTINGENT ENTERING THE MALL FROM THE ADMIRALTY ARCH, WHICH IS SEEN IN THE BACKGROUND.



AT THE PRINCIPAL POINT OF THEIR MAJESTIES' FIRST OFFICIAL DRIVE IN LONDON: OUTSIDE ST. MARVLEBONE TOWN HALL AND RECEIVING THE MAYORS AND MAYORESSSES, LEBOE, FINCHLEY, HAMPSTEAD, HOLBORN, ISLINGTON,



THE KING AND QUEEN STANDING BESIDE THEIR CARRIAGE ON THE PAVEMENT AND THE TOWN CLERK, OF EIGHT NORTH LONDON BOROUGHES—THOSE OF ST. MARY-LEBONE, ST. PANKRAS, ST. MARK, AND ST. MARK NEWINGTON.



AN ECHO OF THE SOUTH AFRICAN WAR AT THE ROYAL DRIVE TO NORTH LONDON: VETERANS OF THE C.I.V. (CITY IMPERIAL VOLUNTEERS) MARCHING FROM PARK LANE TO FORM A GUARD OF HONOUR AT THE WELLINGTON STATUE.



OUTSIDE THE GATES OF BUCKINGHAM PALACE DURING THE ASSEMBLAGE OF THOUSANDS OF SCHOOLCHILDREN TO SEE THEIR MAJESTIES START FOR THEIR DRIVE IN NORTH LONDON: PAVEMENT POSITIONS KEPT BY PILES OF CLOTHES, BATHCHANS, AND OTHER BELONGINGS.

The King and Queen have given London wonderful opportunities of greeting them, apart from ceremonial occasions. On May 10 they took an informal drive in the royal car through Battersea, Lambeth, Wandsworth, and Kennington. Thus they passed through many humble but picturesquely decorated streets, to the surprise and

delight of the inhabitants. On Saturday, May 11, their Majesties made the first of the four Processional Drives on their official programme (to North, South, East, and West London respectively), taking a circular route, and halting at St. Marylebone Town Hall, where eight North London Mayors were presented. This was the

children's day of the Jubilee celebrations, for in the Mall, Constitution Hill, the Green Park, and St. James's Park, accommodation had been provided, at their Majesties' own desire, for some 70,000 boys and girls drawn from London schools. On the next day (Sunday, May 12) their Majesties made another informal tour,

LONDON YOUTH IN JOYOUS MOOD TO GREET THE KING AND QUEEN: A TYPICAL SECTION OF THE GREAT CONCOURSE OF SCHOOLCHILDREN NEAR BUCKINGHAM PALACE—THE BOYS ON THE PAVEMENT AND THE GIRLS IN STANDS ABOVE.

this time paying a surprise visit to East London, and passing through back streets in Whitechapel, Stepney, Limehouse, Poplar, and Bethnal Green. They were accompanied by the Princess Royal and Princess Elizabeth. Here, again, the unexpected appearance of the royal car caused unbounded enthusiasm.

JUBILEE NIGHTS IN LONDON: PANORAMIC PHOTOGRAPHS

PHOTOGRAPHS SPECIALLY TAKEN FOR "THE ILLUSTRATED



LOOKING SOUTH FROM THE DUKE OF YORK'S COLUMN: (FROM LEFT TO RIGHT) THE COUNTY HALL, HEADQUARTERS OF IT, AND THE HORSE GUARDS IN THE FOREGROUND;

TAKEN FROM THE SUMMIT OF THE DUKE OF YORK'S COLUMN.

LONDON NEWS" BY WILLIAM DAVIS.



OF THE LONDON COUNTY COUNCIL (IN THE DISTANCE); WITH THE BANQUETING HALL (WHITEHALL), SEEN IN FRONT NEW SCOTLAND YARD; BIG BEN; AND WESTMINSTER ABBEY.



LOOKING NORTH FROM THE DUKE OF YORK'S COLUMN: (LEFT TO RIGHT) THE FREEMASONS' HALL, GREAT QUEEN STREET; COLUMN SEEN IN FRONT; CHARING CROSS RAILWAY STATION, WITH THE TOWER OF THE SHELL-MEX

As our readers are aware, we devoted a considerable amount of space in our "Silver Jubilee Number" and in our "Silver Jubilee Celebrations Number" this country and the Empire. Here we return to the subject, but present panoramas of London at night, instead of photographs of individual



THE TOWER AND GLOBE OF THE COLISEUM; ST. MARTIN-IN-THE-FIELDS; SOUTH AFRICA HOUSE, WITH THE NELSON BUILDING SEEN BEHIND; ST. PAUL'S; THE ADMIRALTY ARCH; AND THE ADMIRALTY.

to the floodlighting of notable buildings which was such a feature of the night-time celebrations of the Royal Silver Jubilee both in London and throughout buildings. The huge figure of 200,000,000 candle-power was given as an estimate of the total strength of light expended in floodlighting London.

BOOKS OF THE DAY.

STRANGERS within our gates being just now as the sands of the sea in multitude, for their benefit, as well as that of holiday-makers in general, I propose to skim lightly this week over a considerable number of books concerning our native land and its capital. They are the sort of books which help a visitor to absorb the spirit of place, and provide, for various localities and buildings, a background of historical and personal associations.

Several new books on London are unusually attractive, mainly because each author has a distinctive standpoint, or writes with a strong touch of personality. This remark is particularly true of "A FALCON ON ST. PAUL'S." Being a Book about the Birds, Beasts, Sports, and Games of London. By J. Wentworth Day. With Introduction by Viscount Castlerosse and thirty-three Illustrations (Hutchinson; 10s. 6d.). Both in matter and manner, this is a book to be enjoyed by any lover of nature and sport and the customs of bygone days. It will appeal to the deep-seated rural instincts of Londoners, and, more especially, to those with a bent for ornithology, as a large section is devoted to bird-life.

Mr. Day's pages are rich alike in anecdote and information, relating both to natural history and social history, past and present. In a modest note explaining the scope of his work, he says: "I have tried to put together some sort of sentimental, disconnected story about the birds and animals which are part of London. They, after all, are as much inheritors of the City as we. Their forbears were here when Bermondsey was a salt marsh... and the flat fields of Middlesex were tilled by yeomen farmers who shot their partridges within sight of the dome of St. Paul's." Here I am reminded that the title of the book perhaps needs a word of explanation for the non-native reader. It refers to the falcon which, in 1912, perched on the golden cross above the Cathedral dome. Mr. Day uses the incident as symbolic of his general trend, and he also recalls an earlier visitation—by "that pair of falcons in the 'sixties who not only rested, but nested in the dome of St. Paul's. They harried the London pigeons like buccaneers."

My next item comes from across the Atlantic, and is mainly, though not entirely, concerned with England and its literary associations. I refer to "DERBY DAY." And Other Adventures. By A. Edward Newton. With twenty-six Illustrations (Lovat Dickson and Thompson; 15s.). Here we have the reminiscences and comments of a genial and knowledgeable American who proclaims himself "a London-lover," and is obviously very much at home in the Old Country. A clue to his personality is at once afforded by the pair of illustrations showing him, respectively, as he was advised to go to the Derby (in full sartorial panoply with white topper and spats), and as he actually went (in lounge suit and a cloth cap). Obviously, he prefers to be free-and-easy. He describes visits to Epsom and Ascot, with glimpses of the royal box and its occupants, the Grand National, and "the dogs" at Wembley. His adventures in London include a pilgrimage of discovery to the supposed grave of Sterne, and he reprints his

imaginary conversation between Dr. Johnson and Benjamin Franklin, which he delivered at Lichfield a few years ago as President of the Johnson Society. Later, he gives an interesting study of the Brontë sisters while describing his own two visits to the Haworth district. Other chapters deal severally with experiences in Vienna, Budapest, and San Francisco, and at Mr. W. R. Hearst's ranch in California.

Behind the historical associations that invest locality with romance lie the mists of remoter antiquity. For such as love to wander in this dim region of legends on the borderland of history, there is abundant interest in "THE LOST LANGUAGE OF LONDON." A Tale of King Cole Founded on Folk-lore, Field-names, Prehistoric Hill Figures, and Other Documents. By Harold Bayley (author of "Archaic England"). With twenty-six Illustrations (Cape; 10s. 6d.). The author calls his book a "tale," but it is a rather involved and erudite sort of tale, rambling amid a maze of allusions and etymological derivations, and it hardly represents the popular idea of a story. It is, in fact, a book for the student of Celtic mythology, and as such it is written with beguiling charm and offers a wealth of stimulating suggestions. King Cole of Colchester—the Old King Cole of the nursery rhyme and the fabled father of Helena, mother of Constantine the Great—is traced back to a prehistoric British deity. Mr. Bayley discusses incidentally the origin of many London place-names.

Two little books which seem likely to be very popular, as combining crisp and gossipy descriptions with practical advice on how to get about London and what to see there, are "THE COUNTRY COUSIN'S GUIDE TO LONDON." By C. Whitaker-Wilson. With six Plates and an End-paper Map (Methuen; 5s.); and "LET'S LOOK AT LONDON." A Travelogue for the Short-Time Visitor. By Clarence Winchester. With twenty-six Illustrations (Cassell; 3s. 6d.). Both authors show an evident zest and affection for their theme. Mr. Whitaker-Wilson confesses to being a country cousin himself, but, as he can also claim to have

wandered about London for twenty years, he is qualified to lead the others. His previous books include a biography of Sir Christopher Wren, "English England," and "Two Thousand Years of London." A distinctive feature of his new book is a series of air views, with the names of the principal buildings lettered in red on a transparent sheet placed next to each photograph, a method that makes for easy identification. Mr. Clarence Whitaker is the antithesis of a country cousin. He writes as a Londoner who has "rediscovered London" after years of indifference born of familiarity. He is now as keen as the keenest of rubber-necks.

Those visitors to our land whose main preoccupation is in architecture, past and present, will find much to their taste in three biographical works. One of them, indeed, has a topical claim to public attention, as the life-story of the architect who designed for William Morris the famous Red House, for whose preservation an appeal was recently made over many famous signatures, among them those of Mr. Kipling, Mr. Shaw, Mr. Masfield, Mr. Baldwin, and Mr. Ramsay MacDonald. The memoir in question is "PHILIP WEBB AND HIS WORK." By W. R. Lethaby. With twenty-five Illustrations (Oxford University Press: Humphrey Milford; 6s.). Here, of course, one can read all about the genesis of the famous house at Bexley Heath, and there is also a pleasing glimpse of the Pre-Raphaelite brethren playing pranks in their lighter moments.

The famous architect and town-planner who designed Regent Street and Regent's Park, Buckingham Palace, and the Pavilion at Brighton died just a hundred years ago, on May 13, 1835. A memoir of him is combined with a critical account of his work in "JOHN NASH." Architect to King George IV. By John Summerson. With sixteen Plates and twenty-eight Text Illustrations and a Map of the Streets and Open Spaces designed by Nash (Allen and Unwin; 10s. 6d.). This work, which is recommended by the Book Society, breaks new ground as a full record of Nash's remarkable career. The illustrations include the numerous country houses which he built, many of them hitherto unrecorded. To-day, it is pointed out, "Regent's Park is the only part of Nash's London that is virtually undisturbed." The author has made Nash's personality as interesting as his professional achievements.

With the two foregoing books may be ranked a sumptuously illustrated volume concerning a veteran living



THE VICTORIA AND ALBERT MUSEUM'S TREASURE OF THE WEEK BEGINNING MAY 16: A SILVER-GILT CUP OF 1611-12.

This silver-gilt cup is probably the finest surviving example of the work of one of the greatest silversmiths of the reign of James I. It bears the London hall-mark for 1611-12, and its maker, whose identity has not been discovered, used as his personal mark what appear to be the letters "TYL" in monogram. Of the cup's antecedents nothing is known, beyond that it was stated to have belonged to a Lincolnshire family when it was sold to the Museum for £260 by a well-known London firm in 1859.

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A ROYAL SILVER JUBILEE COIN: THE SPECIAL CROWN NOW BEING MINTED.

The main difference between the Jubilee Crown piece and those which have been issued since 1927 is in the modern rendering of St. George and the Dragon on the reverse. In addition to this, the edge, instead of being milled, bears the inscription, "Decus et tutamen, anno regni XXV.", a reversion to an old practice which goes back to Charles II's reign. The coins will not be struck after December 31 of this year. The Mint has also prepared a strictly limited number of gold and silver "pattern" pieces bearing the same design.

architect who is also famous as the historian of his art—namely, "THE ARCHITECTURAL WORK OF SIR BANISTER FLETCHER, F.R.I.B.A., F.S.A." President of the Royal Institute of British Architects (1929-31). Author of "A History of Architecture on the Comparative Method." With Introductory and Descriptive Text, including a Short Account of his Life and Activities. By W. Hanneford-Smith. With over 100 Plates (Batsford; £2 2s.). The edition is limited to 500 copies, of which 400 are for sale. Pictorially, this beautifully produced quarto leaves nothing to be desired. The introductory chapters on Sir Banister's professional life give succinctly "the facts of his career," though the author has hardly had room to portray the human side of his personality. There is a frontispiece portrait of him from a painting by Mr. Glyn Philpot, R.A.

Visitors to this country intending to travel farther afield than London and the Home Counties will find no lack of literature to lend to their journeys the charm that springs from knowledge. Two notable works of historical topography take us to the romantic West of Scotland. Much early history is woven on a framework of personal observation in an ample volume entitled "THE LORDSHIP OF THE ISLES." Wanderings in the Lost Lordship. (Continued on page 918.)



THE KING'S SILVER JUBILEE MEDAL: THE OBERSE AND REVERSE OF THE "PERSONAL SOUVENIR," WHICH HAS A RED, WHITE, AND BLUE RIBBON.

It is understood that over 80,000 examples of the King's Silver Jubilee Medal have been struck, for issue "as a personal souvenir" to persons in the Crown Services and others in this country and in other parts of the Empire. It was designed by Sir William Goscombe John, R.A., and is 1½ in. in diameter. The ribbon has a red stripe down the centre, and on either side of it are three stripes of red, white, and blue.

ULSTER KEEPS THE JUBILEE: THE DUKE OF GLOUCESTER IN BELFAST.



THE DUKE OF GLOUCESTER, WHOSE SECOND TITLE IS THE EARL OF ULSTER, AS THE KING'S REPRESENTATIVE IN BELFAST AT THE JUBILEE CELEBRATIONS THERE: INSPECTING THE BRITISH LEGION IN THE GARDEN OF REMEMBRANCE.

The Silver Jubilee celebrations in Northern Ireland reached their climax on May 11, when the Duke of Gloucester, whom the people there prefer to call by his second title—the Earl of Ulster—received a great welcome in Belfast. He landed from the cruiser "Achilles" and drove in procession amid cheering crowds to the City Hall, where the freedom of the city was conferred on him. The Lord Mayor mentioned that the Duke was the third member of the Royal House now on the register, and expressed a hope that a royal residence might be established in Northern Ireland. The Duke, in reply, said: "I feel that nowhere

in the Empire will the rejoicings and congratulations to their Majesties be more sincere than in the six counties of Northern Ireland, whose name I am proud to bear." Later he inspected a parade of 900 members of the British Legion of Belfast in the Garden of Remembrance beside the City Hall. In our photograph he is seen at the head of the central group walking between the ranks. In the afternoon he attended a rally of youth in the Balmoral Show Grounds, and on the following day (Sunday, May 12), a thanksgiving service in Belfast Cathedral. The Duke left for Londonderry on May 13 to receive that city's Freedom.



AFTER THE INSPECTION OF THE GUARD OF HONOUR IN PRINCES STREET, WHERE THE DUKE AND DUCHESS WITNESSED A PAGEANT, THE DUKE (IN NAVAL UNIFORM, RIGHT FOREGROUND) CHATTING TO SURVIVORS OF THE "WET" REVIEW OF 1882.



THE DUKE AND DUCHESS OF YORK AT AN ENTERTAINMENT GIVEN TO FIFTEEN HUNDRED CHILDREN IN DALMENY HALL: THE DUKE (AT THE MICROPHONE) ADDRESSING THE YOUTHFUL AUDIENCE.

The Duke and Duchess of York on May 11 represented the King at Silver Jubilee celebrations in Edinburgh, where they received an enthusiastic welcome. The first item was an entertainment given by the Corporation, in Dalmeny Hall, to 1500 children from Leith, and later there was another children's entertainment, to an equal number, in an Edinburgh drill hall. At both the Duke made a happy speech to the young audiences. At the Waverley Market 2000 old folk were entertained, and one of them handed the Duchess a bouquet. At a civic luncheon in the City Chambers the Duke, replying to the Lord Provost's toast,

SCOTLAND KEEPS THE JUBILEE:

THE DUKE AND DUCHESS OF YORK REPRESENT THE KING AT CELEBRATIONS IN EDINBURGH.



AT THE LYCEUM THEATRE, EDINBURGH: THE DUKE AND DUCHESS OF YORK ARRIVE IN THE ROYAL BOX TO SEE A PLAY ("THE FIRST MRS. FRASER") GIVEN IN AID OF THE PRINCESS MARGARET ROSE HOSPITAL FOR CRIPPLED CHILDREN.



THE DUCHESS OF YORK (WITH THE DUKE BEHIND HER) SPEAKING TO TWO LITTLE DISABLED BOYS IN WOOL COS UNIFORM: A CHARMING INCIDENT AT A MASSES DISPLAY BY BOYS AND GIRLS AT MURRAYFIELD.

said: "I feel I am a very lucky man to have a Scotswoman to share my life. Together we unite in very deep love for dear Scotland." Afterwards they witnessed a massed display by 17,000 boys and girls, of the Boy Scouts, Girl Guides, and other organisations, at Murrayfield, the ground of the Scottish Rugby Union. Another notable event was a pageant of tableaux in Princes Street. In the evening the royal visitors saw a performance of Mr. St. John Irvine's comedy, "The First Mrs. Fraser," given at the Lyceum Theatre in aid of the Princess Margaret Rose Hospital for Crippled Children, at Fairmilehead.

WALES KEEPS THE JUBILEE: THE PRINCE OF WALES IN CARDIFF.



THE PRINCE OF WALES ENTHUSIASTICALLY WELCOMED AS THE KING'S REPRESENTATIVE AT THE SILVER JUBILEE CELEBRATIONS IN CARDIFF: HIS ROYAL HIGHNESS DRIVING PAST CARDIFF CASTLE, WITH A TRIUMPHAL ARCH INSCRIBED IN WELSH AND ENGLISH, ON HIS WAY TO THE WAR MEMORIAL AND THE CITY HALL.



THE PRINCE OF WALES, IN FULL DRESS UNIFORM AS COLONEL OF THE WELSH GUARDS (SEATED ON THE EXTREME LEFT, BESIDE THE LORD MAYOR OF CARDIFF), SALUTES A TRACTION-ENGINE DRAWING A "COAL" CAR IN A PROCESSION: A PICTURESQUE INCIDENT IN A PAGEANT OF REPRESENTATIVE WELSH INDUSTRIES.

The Prince of Wales was greeted with immense enthusiasm by the people of Cardiff when he visited that city, on May 11, as the King's representative at the Silver Jubilee celebrations. He drove from the station in an open State landau, with mounted escort, to the Welsh National War Memorial, on which he laid a wreath, and then to the City Hall, where he saw a pageant of representative Welsh Industries and was entertained at a civic luncheon. Supporting the

Lord Mayor's toast of "The Prince," Mr. Lloyd George said: "We are proud of the fact that we have a Prince, and we are still prouder of the Prince we have." In his reply the Prince said: "I will immediately inform the King and Queen of the great welcome that the Principality has given me on their behalf." Later he attended the School Children's Festival in Cardiff Arms Park, and inspected Territorials and ex-Service men from various parts of Wales. He left by air.

DID CHINA ORIGINATE THE ANIMAL STYLE IN ANCIENT ART?

STRONG EVIDENCE FROM THE "ELEPHANT" TOMB OF THE SHANG-YIN DYNASTY IN THE 12th CENTURY B.C.: THE EARLIEST-KNOWN FORMS OF THE ANIMAL STYLE, HITHERTO CALLED SCYTHIAN.

By the RT. REV. WILLIAM C. WHITE, D.D., sometime Bishop of Honan, Professor of Chinese Archaeology in the University of Toronto, and Keeper of the East Asiatic collection of the Royal Ontario Museum. (See Illustrations opposite and Coloured Reproductions on Page IV.)

In the following article, Bishop White concludes his account (begun in our issue of March 23 last and continued in that of April 20) describing a unique discovery of ancient Chinese art relics at Hsiao-t'un, in Northern Honan, on the site of An-yang, the capital of the Shang-Yin dynasty, about the twelfth century B.C. His first article dealt with the "Elephant" Tomb (so called because of elephant designs on bronzes found in it), and the second with historical aspects of the period and the site. We now give the third article, which relates to the Animal Style. It was originally intended to come second, but (as mentioned in our issue of April 20) we found it more convenient to change the order and give this section last. The illustrations are numbered according to the author's references.



FIG. 1. A FIGURE OF AN EAGLE IN GREENISH-WHITE JADE: PROBABLY A TERMINAL OF SOME KIND. (3 IN. HIGH.)

IN a previous article on a Chinese tomb known as the "Elephant" Tomb (published in *The Illustrated London News* of March 23 last), dealing with discoveries in a twelfth century B.C. tomb at An-yang, reference was made to the fact that objects from the tomb were rich in what is called "Animal Style," and that the bearing of these finds upon the problems of the "Animal Style" would be very important. This style used to be designated as Scythian, or "so-called Scythian," as it was characteristic of the art of ancient Scythia. It was assumed to have originated in that region, and to have spread from there to South Russia and adjoining territories, and even into Eastern Asia. With fuller light, due to archaeological discoveries in various countries, and investigations on the part of experts, the term "Scythian" for this particular style has now given place to the more general name of the "Animal Style."

As the name would imply, animal motives dominated the style. Usually these were animals with which a hunting people would be concerned, such as deer, horses, bears, boars, feline beasts of prey, and birds of prey. They were represented often in very naturalistic forms, and yet also in a stylised decoration, which seemed to harmonise despite the contradictory nature of these two tendencies. Animals were portrayed in certain characteristic attitudes, such as that of the "flying gallop," or the "reverted head," or the "silhouette profile," and there was often a cumulative effect in massing animals in large numbers, either regimented in ranks or rows, as seen on a small wine-ladle described below (Fig. 11), or scattered over the surface of a vessel, as on the wine-ewer of the *kuang* type (Figs. 8 and 12, and coloured illustration No. 2, page IV). Associated with this Animal Style, especially from Russia, are certain types of adzes and knives and daggers; and from the "Elephant" Tomb have come adzes and similar objects, which were described and illustrated in another article (given in *The Illustrated London News* of April 20 last).

A characteristic of Animal Style art is the common use of gold in the making of ornamental parts, and, in a less measure, of silver. The inlay of turquoise and other semi-precious stones, both in *cloisonné* and *champlevé* processes, is also known in Animal Style art. Among the objects from the "Elephant" Tomb there are many pieces with turquoise inlay (e.g., Fig. 9, and coloured illustration No. 5); but all are according to the *champlevé* method, and there is no suggestion of the use of *cloisons*, either from these objects or from anything yet found in the Hsiao-t'un region. The same applies to the use of gold, for nothing has yet appeared suggesting the use of gold in this Shang-Yin culture.

Professor W. Perceval Yetts is responsible for a suggestion which may prove to be the answer, in part at any rate, to this question. He suggests "the plausibility of a thesis

The problem has been to find the original source of this style, for even its earliest forms show a maturity of stylisation which must postulate a long period of development behind it. It has been assumed that China received its Animal Style from the West, but then the question arises as to the explanation of the Chinese objects which show a fully developed Animal Style in China some hundreds of years before such came to its full strength in the West.

that dwellers on the banks of the Yellow River, three thousand and more years ago, may have originated conceptions which were carried westward by many agencies and in many guises. Some may have returned to their land of origin, after having undergone modification."

The objects from the "Elephant" Tomb give us the earliest forms of the Animal Style, usually associated with Scythia; and, with archaeological criteria to confirm provenance and approximate date (twelfth century B.C.), we have here tangible evidence of the highest importance which would seem to confirm the suggestion of Professor Yetts. It is possible that further discoveries may lead

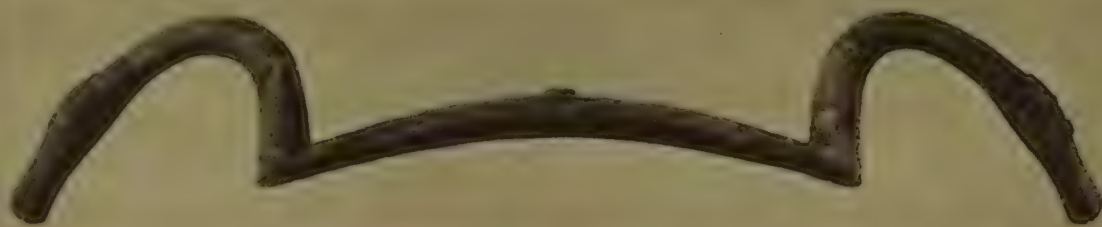


FIG. 2. A BRONZE HORSE JINGLE, WITH A HORSE-HEAD AT EACH END: THE COMPLETE HARNESS ORNAMENT OF WHICH ONE END IS SHOWN IN COLOUR IN NO. 4 ON PAGE IV. (12 IN. LONG.)

of the vessel, both at the handle and at the front. Just above the latter is an inverted *l'ao-t'ie* face of another type, with pointed horns. On the bottom rim are *k'uei* dragons, and at the top rim are found on each side an elephant in profile with extended trunk, and behind it an animal which is probably a tiger. The handle is in the shape of a monster's head. The background is the usual fine line 'thunder' pattern. The serrated ridges along the centre of the cover and on the sides and the front represent the monster's mane and shaggy fur. There appear to be twenty-one animals or animal masks on the vessel, but there is no inscription. Traces of a cloth fabric cover the bovine face.

Fig. 2 and coloured illustration No. 4. A bronze horse jingle, with simple horse head at each end and a raised circular boss in the centre, which had probably been inlaid with turquoise. The mouth of each horse's head is of open-work, and there is an open slit at the throat. There are marks in the angle showing where thongs had bound the object to its base. Such jingles usually have a globe-shaped jingle of sleigh-bell type in place of the horse's head, and they were probably attached to the harness across the shoulder of the horse. They were removable, as is shown by the use of thongs to tie them on, and by pictographic inscriptions found at the centre on the underside.



FIG. 3. BRONZE SLIDE BOSSES AS HARNESS ORNAMENTS: ONE IN THE FORM OF A DONKEY'S FACE (1½ IN. LONG) AND A PAIR OF FROGS (1¼ IN. LONG).

back to another region as an earlier source of this style, for the finds recently made in Ur of Chaldea, for instance, would seem to be parallels; but the Yellow River region, for the present, must be conceded to be the earliest source known of the Scythian and Siberian Animal Style, as touching the continent of Asia.

Apart from the bronze bosses and jingles and ritual vessels showing Animal Style, which are described below, there were also other objects from this tomb, such as are common to groupings of Animal Style objects found in Siberia. These were bronze adzes, such as the one described and illustrated in the article of April 20. There were also many sacrificial knives and weapons, similar in style to those of the Northern Steppes, which were also illustrated in that article. Regimentations of animals are seen in a striking manner on the small ladle (Figs. 10 and 11), and the "reverted head" is also seen on this and other objects; while naturalisation of design, combined with stylisation, is generally apparent.

In the light of these finds, it would appear that the theory of the "Pacific Art School," as propounded by Fenellosa, must be modified or restated; for, instead of "Pacific Art" influencing early Chinese art, there is now strong presumptive evidence that influences emanated from ancient China not only to the West, but eastward to the Pacific.

Figs. 10 and 11. A bronze pipe-shaped wine-ladle, used probably with the wine-ewer illustrated in colour in No. 2 on page IV, or with the elephant design wine-ewer shown in *The Illustrated London News* of March 23, 1935, page 482, Fig. 8; or with the covered wine-container of the *Yu* type described in Figs. 10 and 11 on the same page of that issue. The bowl of the ladle is plain, but the handle is decorated in a pure naturalistic Animal Style in two zones, one at each end. At the bowl end are two parallel rows of animals in relief, including a pair of elephants with upturned trunks, and pairs of antlered deer, bear, and tiger, with a fish between the rows. At the other end are similar rows of the same animals, with pairs of birds, snakes, and two other quadruped forms unidentified. At the bottom of this row is a very delicately moulded dragon in high relief, with protruding bottle-shaped horns and a pointed, horn-like extension between the eyes. An offshoot near the tail makes it appear bifurcated, while a small baby dragon fills in a blank at the side."

Fig. 4. SHOWING A FIGURE OF AN ELEPHANT WITH UPRAISED TRUNK: ENLARGED DETAIL OF THE DESIGN ON THE UPPER RIM OF THE BRONZE WINE-EWER ILLUSTRATED IN COLOUR IN NO. 2 ON PAGE IV AND IN FIG. 12 ON THE PAGE HERE FACING.

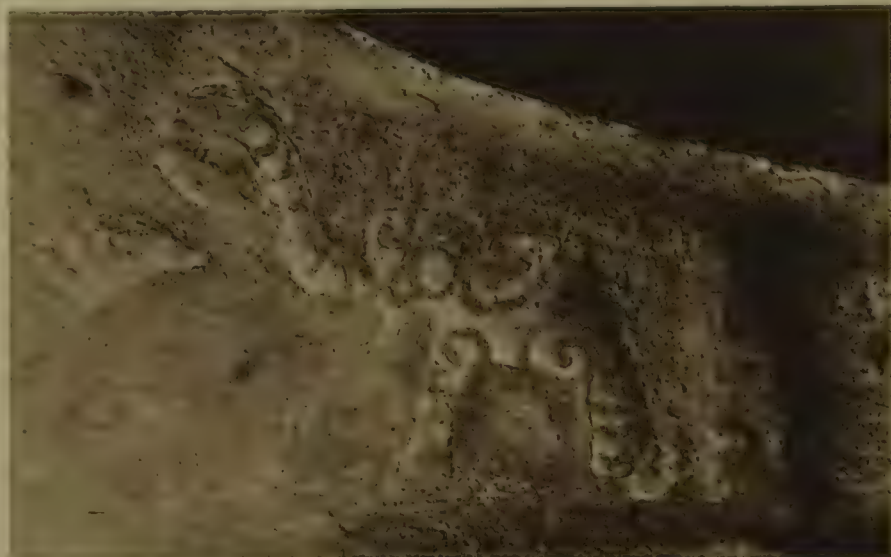


FIG. 4. SHOWING A FIGURE OF AN ELEPHANT WITH UPRAISED TRUNK: ENLARGED DETAIL OF THE DESIGN ON THE UPPER RIM OF THE BRONZE WINE-EWER ILLUSTRATED IN COLOUR IN NO. 2 ON PAGE IV AND IN FIG. 12 ON THE PAGE HERE FACING.

CHINESE ART 3000 YEARS AGO: ANIMAL DESIGNS IN BRONZE AND JADE.

PHOTOGRAPHS SUPPLIED BY THE RT. REV. WILLIAM C. WHITE, D.D., SOMETIME BISHOP OF HONAN. (SEE HIS ARTICLE OPPOSITE AND COLOURED REPRODUCTIONS ON PAGE IV.)



FIGS. 5, 6, AND 7. MAN OR MONKEY? A FIGURE IN GREENISH-WHITE JADE, ARMLESS AND PERFORATED AT THE SHOULDERS (APPARENTLY FOR ATTACHING MOVABLE ARMS), AND HAVING, BEHIND, AN EXTENSION PRESENTING THE APPEARANCE OF COAT-TAILS—SIDE, BACK, AND FRONT VIEWS. (HERE SHOWN IN ACTUAL SIZE—3 IN. HIGH.)

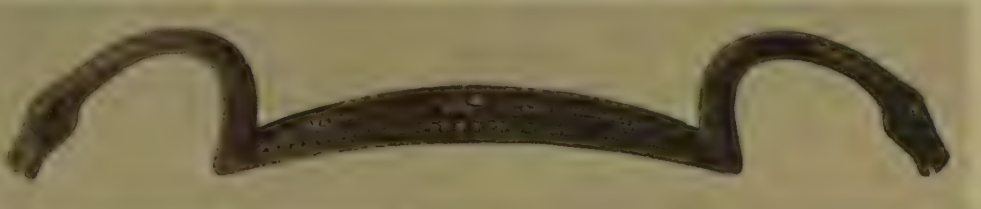


FIG. 9. A BRONZE HORSE JINGLE INLAID WITH TURQUOISE IN NATURALISTIC STYLE ON THE TERMINAL HORSE-HEADS AND IN GEOMETRIC STYLE ON THE CROSS-BAR: THE COMPLETE OBJECT, OF WHICH ONE END IS SHOWN IN COLOUR IN NO. 5 ON PAGE IV. (12 IN. LONG.)

FIG. 8. (LEFT)
A PARALLEL
(FROM ANOTHER
SOURCE) TO THE
VESSEL ILLUSTRATED
IN FIG. 12 AND
IN COLOUR IN NO. 2
ON PAGE IV:
A BRONZE WINE-
JEWELLER, OF KUANG
TYPE, PARTICULARLY
STRONG IN
ANIMALISTIC DESIGN,
BELIEVED TO HAVE
BEEN FOUND IN
THE PROVINCE OF
SHENSI.



FIGS. 10 AND 11. A BRONZE PIPE-SHAPED WINE-LADLE, WITH THE HANDLE DECORATED AT EACH END IN A PURE NATURALISTIC ANIMAL STYLE, INCLUDING ELEPHANT DESIGNS, AS SHOWN IN THE LINE DRAWINGS ON THE LEFT ABOVE THE PHOTOGRAPH. (10 IN. LONG.)

THESE photographs illustrate Bishop White's article opposite, at the end of which are details of the ladle in Fig. 11. On Fig. 8 he notes: "This did not come from the 'Elephant' Tomb, but, from information gathered in China, it seems probable that it came to light in the province of Shensi about thirty years ago. It is given here as a parallel particularly strong in Animal Style. Something over a score of animals are found on it, many of them in naturalistic style, and including an owl and other birds, tiger, fish, elephants, lizards, snake-like creatures and human figures. This remarkable vessel is in the possession of Mrs. Eugene Meyer of New York."



FIG. 12. THE BRONZE COVERED EWER OF KUANG TYPE ILLUSTRATED IN COLOUR IN NO. 2 ON PAGE IV: A BACK VIEW SHOWING THE HANDLE SHAPED AS A MONSTER'S HEAD. (8 IN. HIGH.)

The World of the Kinema.

By MICHAEL ORME.

THE RETURN OF EMIL JANNINGS.

HERR EMIL JANNINGS, one of the greatest character-actors the kinema has given us, has not been in the news for some time past, and the public, despite its loyalty to old favourites, is prone to interpret an absence from the screen as a waning of an artist's powers. A visit to the Curzon—a visit which I strongly recommend—will dispel that illusion once and for all. A historical drama from the Deka Studios, entitled "The Old and the Young King" (a neater title than that under which the picture was privately shown, though even as it stands a rather misleading one), gives Herr Jannings the opportunity for one of those full-length portraits of paternity in which he has always excelled. Moreover, raised to the throne as he is in this authentic page from Prussian history, his dominating power and his tremendous driving force are given full play. With a keen perception of temperamental values, wherein the German actor may have his equal but not his superiors, he illuminates the character of Frederick William I. of Prussia with due appreciation of its minor as well as of its major ingredients. The result is engrossing—a revelation of cause and effect, of unexpected complexities in a nature apparently—but only apparently—simple in its singleness of purpose. That purpose was duty to his people and to his crown. The Old King ruled his refractory son with a rod of iron, and, breaking where he could not bend, brought about by his Spartan methods a *volte face* in the Crown Prince that, in later years, was to earn the appellation "the Great" for Frederick II. By the way, sticklers for historical accuracy will probably point out an error in the Curzon's catalogue of characters, and, although it makes no odds to the drama, it might be as well to get things right. The king so perfectly impersonated by Herr Jannings is not, as the cast list has it, Frederick I., but Frederick William I., son of the former Frederick by his second marriage.

This slight "printer's error" (shall we call it?) being got out of the way, let me say that this intensely dramatic piece of history has been treated with a strict regard for

father and son lasted until the Old King's death brought about a reconciliation. The parallel between the principles involved in this stern "lesson" and those of modern Germany is easily drawn, nor is it difficult to guess why

of beer, and his practical jokes with the austerity that could condemn the son of his old friend to the executioner's block in order to save his own son "for Prussia." Dignity, humour, paternal affection, and the mighty wrath of an offended monarch, Herr Jannings commands them all, unites them all in a smooth, strong, and at times most moving, study. The whole company gives him excellent support, none better than Herr Werner A. Hinz, of the Hamburg State Theatre, whose portrayal of the Crown Prince has the right emotional quality and the impetuous despair of hard-driven youth. It is Herr Hinz who supplies the *point d'orgue* to an impressive picture when, in a prolonged "close-up," statuesque in its immobility, a prophecy of future majesty swells and fills the screen.

THE PRISTINE ANNA STEN.

Whilst on the subject of a Continental actor's "come-back," I would like to draw my readers' attention to an interesting "flash-back" that reveals the turning-point in the career of a Continental actress who has since become an international star—Miss Anna Sten. In 1931, the Film Society presented to its members a powerful adaptation by Mr. Fedor Otzpe of Dostoevsky's "The Brothers Karamazov." It aroused no little interest, not only on account of its impressive production qualities and the masterly studies of passion and cupidity by Herr Fritz Kortner and Herr Fritz Rasp, but because it brought to the fore in the part of Gruschenka a lovely young Russian

actress, new to London, whose feet—it was instantly recognised—were firmly set on the ladder to fame. The general public has had no chance of seeing this fine German film that has been lying in limbo awaiting the lifting of the Censor's ban, until, in this year of grace, the enterprising management of the Academy Cinema succeeded in obtaining from the L.C.C. a special licence granted for a run that began on May 9. It is a picture that no discriminating filmgoer should miss; an adult picture that does not sacrifice to scenic display the psychology of its protagonists, caught in the vortex of blind infatuation, driven relentlessly along the path to tragedy and to a crime conceived but not carried out by the younger Karamazov. Directed in the manner of the older German school, its pictorial aspects, though they have a beauty of their own, bear directly on the theme itself. The director's frequent use of silent passages and orchestral illustration comes as a welcome reminder of the appeal that can and should be made to the audience's imagination by scenic suggestion and by music. In short, this production, which, measured by the restless standards of the screen is comparatively old, can bear comparison with any serious drama of more recent making. Against its sombre canvas, Miss Anna Sten's portrayal of Gruschenka stands out, delicately yet firmly drawn, in all its freshness and undimmed lustre. This was the part that won for her a Hollywood contract and two years of intensive culture. Seeing her again in this early effort of hers, it is impossible to avoid speculation as to what she may have gained or lost by acquiring that veneer of outward polish that is, I suppose, included in the word "glamour." Certainly she had in "The Brothers Karamazov" the part of her career—so far. She has never again had the opportunity to touch those emotional depths or to penetrate to that inwardness of characterisation which render her Gruschenka, a creature, half-child, half-woman, so infinitely moving.



"DRAKE OF ENGLAND," THE NEW FILM WHICH IT WAS ARRANGED TO PRESENT AT A GALA PERFORMANCE ON MAY 16: ATHENE SEYLER AS QUEEN ELIZABETH MEETS DRAKE (MATHESON LANG) IN THE DEVONSHIRE HOME OF SIR GEORGE SYDENHAM.

The Duke of Connaught arranged to attend the gala premiere performance of "Drake of England," at the Regal, on May 16, the proceeds of which are being devoted to King George's Jubilee Trust. It was arranged that the film should have a run at the Regal, following the gala premiere. The defeat of the Armada, Drake's circumnavigation of the globe in the "Golden Hind," and the knighting of Drake by the Queen are some of the historic incidents which figure in this B.I.P. film; as well as the rather less authentic game of bowls on Plymouth Hoe—a story, nevertheless, sanctioned by long tradition. Besides Athene Seyler and Matheson Lang, the cast includes Jane Baxter as Elizabeth Sydenham, and Ben Webster as Lord Burghley.

the German Government gave the picture its full support, taking a lively interest in recruiting the forces of the theatres to ensure its perfect casting. We are assured that this, the first of six large-scale films scheduled for future production, represents Germany's determined effort to reconquer its international position in the industry, and that propaganda does not enter into the scheme.



GLORIANA ON THE SCREEN: ATHENE SEYLER AS QUEEN ELIZABETH IN A POSE REMINISCENT OF A STATE PORTRAIT—FROM "DRAKE OF ENGLAND."



A TENSE MOMENT IN THE FILM OF "DRAKE OF ENGLAND": THOMAS DOUGHTY (DONALD WOLFE) ANNOUNCES THAT THE QUEEN WILL RECEIVE DRAKE, WHO HAS COME TO REPORT THE LOSS OF SHIPS AND TREASURE TREACHEROUSLY CAPTURED BY THE SPANIARDS.

truth which eloquently demonstrates the advantages of fact over fiction. No romanticising could have improved upon the emotional urgency of this battle royal between King and Crown Prince, and the scenario writers, Frau Thea von Harbou and Herr Rolf Lauckner, have done well to adhere as closely as possible to the chronicles of a vital period in the life of Frederick the Great, drawing their inspiration for the admirable dialogue from memoirs of the time. They are to be congratulated on the lively use they have made of material for which, no doubt, all other "screen historians" will envy them. Young Frederick's early revolt against his father's adamant principles caused friction that grew to passionate proportions and found its climax in a tragedy. The Crown Prince preferred his flute and his French literature to the studies of military tactics and of statesmanship, his silken fripperies to the uniform of a grenadier. He spent his nights in gambling and his days in pursuits which his father condemned as frivolous and idle. He was, in short, utterly devoid of that sense of duty which his autocratic parent, himself puritanical, thrifty, and martial-minded, was determined to drum into him, cost what it might. And it cost the life of the Prince's friend, who lost his head for the part he played in Frederick's attempted escapade. King Frederick William forced his son to watch the execution from a prison window, hoping by such drastic measures to shock the unhappy boy into a sense of responsibility. He succeeded, though the years of alienation between

Accepting the drama, then, on its face-value, one cannot fail to admire its solid, well-balanced construction, nor to be engrossed in its steady development. Under the direction of Herr Hans Steinhoff, the period is admirably reconstructed. The interiors of the Potsdam Palace are as handsome as the giants of the Potsdam Guards, whom Frederick William loved and proudly paraded. Herr Jannings brings into complete harmony the geniality of the Old King, beaming on these military "children" of his or enjoying his clay pipe, his tankard

THE FAMOUS CONDUCTOR WHO IS ARTISTIC DIRECTOR AT COVENT GARDEN.

FROM THE DRYPOINT BY ENOCH FAIRHURST, A.R.M.S.



SIR THOMAS BEECHAM REHEARSING: THE GREAT ENGLISH MUSICIAN WHO IS CONDUCTING THE WAGNER OPERAS DURING THE SILVER JUBILEE GRAND OPERA SEASON.

Sir Thomas Beecham's position in the international world of music is unchallenged. An eloquent tribute is paid him by Dame Ethel Smyth, who writes in her new book, "Beecham and Pharaoh": "Beecham's procedure is so simple that, theoretically speaking, anyone could do it; only unless you have a bottomless

well of spirituality and fire to draw upon, also magnetism enough to lure listeners . . . to the well's mouth and make them look in, the result might be rather different. By simply standing there and raising his arm he turns the forces under him into himself, and their speech is his speech."

FEET OF CLAY.

BEING AN APPRECIATION OF
"HINDENBURG": By EMIL LUDWIG.*

(PUBLISHED BY WILLIAM HEINEMANN.)

HINDENBURG'S career as a national and international figure began at the age of sixty-seven, and continued for nearly a generation. This circumstance—unparalleled, so far as we know, in history—would be enough in itself to make him a legendary character. The legend found particularly favourable soil in Germany, a country which cultivates heroic figures; but in the last few years it has sustained many assaults. The present volume is the most vehement attack which has yet been made on the character and career of the late President. It is also an attack on the whole Junker tradition and on that considerable element of it which still survives in contemporary Germany. The indictment is fierce, it is frequently ungenerous, but it is certainly vigorous, and it presents a case which cannot be lightly dismissed.

We propose, in these remarks, to imagine Hindenburg as the accused and Herr Ludwig as the prosecutor. Let us hear the case for the prosecution, without necessarily accepting all his conclusions.

In the first place (so runs the charge) Hindenburg was never a great man, and never had the makings of one. His intelligence was mediocre, his vision limited, and his imagination non-existent. For forty years his way of life showed neither distinction nor the slightest sensibility to anything outside an extremely narrow periphery. In the memoirs to which he lent his name, "he shows amazing brevity in dealing with his developmental period, devoting no more than twenty pages to the first forty years, and no more than four pages to the eight years he spent on the General Staff. Schlieffen is mentioned once only, quite casually; Bismarck no more than thrice, almost as casually. Three lines are devoted to the visits of the most famous aviators and submarine commanders. Among the persons referred to are twenty-six princes, but no men of learning or artists (with the exception of two names in one line). All the other persons of the drama are generals; ninety-seven of these names are those of nobles, while only six officers of bourgeois descent get a mention . . . Kings, on the other hand, occupy a disproportionate space." There is nowhere here the stuff of a commanding mind, and the prosecutor rightly contends that great military leaders have never been created out of "stupid soldiers."

But was not Hindenburg a great soldier? He had certainly never seemed so to his contemporaries during forty years of peace-time service; he had never even been paid the compliment of being appointed an Army Inspector. Then, in his old age, an amazing stroke of luck! A telegram, a train-journey, and within forty-eight hours he was the Victor of Tannenberg, the hero of the most spectacular battle of the war! There and then (says the prosecutor) he became a legend, and a legend he continued to the day of his death—a legend even to himself. But everybody knows now that Hindenburg never "won" the battle of Tannenberg—that, had he been the greatest military genius of history, he could not have prepared and delivered that stroke in the time available to him. Hoffmann, Ludendorff, and the incompetence (probably also the treachery) of the Russians won that field for Germany. Everybody knows, further, that the later career of the Hero was indissolubly bound up with the military talent of Ludendorff, without which he would have been a man blind and dumb.

And if (continues the accuser) you press the question whether Hindenburg was a great soldier, I reply in a single sentence: He lost the greatest war in history! He lost it not once but repeatedly! Not by actual military inefficiency or unconscientiousness—for of that nobody ever accused him—but by gigantic mistakes of policy and by gross self-deceptions, of which no great commander would have been capable.

In the first place, having all his life protested his ignorance of and ineptitude for politics, he insisted on establishing control of the political as well as the military situation. His partner in that domination was again Ludendorff—a man whose subsequent career has shown his political judgment to be fantastic. Together they blustered at the politicians, and even at their own War-Lord, until they had their way in everything—on pain of resignation! Bethmann, the moderate, "nervous" man (whose every apprehension was justified), was driven out, and others of less scrupulous kind gathered round to "advise" the Kaiser.

Having established this supremacy (the indictment proceeds), the Brothers in Arms proceeded to fall into every miscalculation which could make it quite certain that Germany would lose the war. They not only approved but demanded the unrestricted submarine campaign, thereby bringing America into the war and sealing their own fates. Whenever peace overtures were made, they insisted on such preposterous "war-aims" that no negotiation was possible. As late as September 1917, "they demanded, as bases of a peace by negotiation, that Germany

And so (persists this inexorable accuser) the Hero served his country ill in the field; but far more disastrous was his second attempt to serve the Fatherland!

A man must be judged by the responsibilities which he undertakes; and Hindenburg ought never to have attempted the Presidential task, whatever his motive, whether vanity (as the prosecution suggests) or sense of duty (as the defence will contend). He was too old, and ought not to have expected to prove superhuman. He was utterly unqualified for any political arena, and particularly unqualified for the politics of a new order with which, by training, tradition, and temperament, he had no point in common. If he did not realise his own unfitness, he must have been blinded by the gods; if he did realise it, he cannot be acquitted of its consequences.

He began with a lie (the accusing voice goes on). In writing, and before the Commission of Inquiry, he gave currency to the fiction (by no means disinterested) that Germany lost the war because she was "stabbed in the back." He cannot have believed it, for he of all men was

in the best position to know its fundamental falsehood. Within a short time he was the impotent centre of intrigue which left him baffled, irritable, and almost ridiculous. He was soon a rudderless ship on an uncharted sea. In nine years he "ran through" seven Chancellors. And who was his favourite among them, his "comrade"? Von Papen! Is not that sufficient commentary upon his judgment of men and politics? Of these Chancellors one, and one only, was a man of marked ability and integrity, who was rapidly restoring the prestige of his country. Why was Brüning dismissed with a brutality which shocked the whole world? Because the President had allowed himself to be cozened into this unjust and unwise act by the intrigues of Papen. In the dismissal of another Chancellor, von Schleicher (the indictment goes on), the President, a man of the strictest personal honour, unwittingly made himself a party to an open and notorious "racket"—the East Prussian Relief. Easy is the descent to Avernus for those who have once begun to play fast and loose with the principles of a lifetime! Soon the Grand Old Man

was delivering over his Fatherland, bound and gagged, to the gunmen.

Others suffered and went down (the accuser cries), but he remained always on the Safe Side! His All-Highest, the god of his creed; the collaborator by whose brains he had risen to eminence; his Chancellors, his friends, and even his own Brahmin caste: he had seen them depart into the wilderness, but he remained secure and powerful! And (says the prosecutor, in final tones of contempt) all this in the name of Duty! Duty, repeated *ad nauseam* with unctuous iteration! It is a solemn word; but strange and terrible things have been done upon earth in its name. Others have forsaken their friends and their principles, but have not been rewarded by becoming legends; and men like Talleyrand and Marlborough, who renounced their masters with far more claim of duty than Hindenburg, have received little deification from historians. In this Legendary Figure (the prosecutor concludes, as he leaves his case to the jury) you may see how Duty, distorted and misconceived, may deteriorate into "honour rooted in dishonour."

In this manner a high reputation stands ruthlessly impugned. We have made no attempt here to suggest the arguments for the defence, though they are numerous. We recommend readers to study the case for the prosecution with due allowance for forensic emphasis and with a caveat that the motives of human conduct are more complex than would appear from most cases for the prosecution.

C. K. A.



A NOTABLE FEATURE OF THE JUBILEE WEEK CELEBRATIONS: BEATING A TATTOO ON THE PARADE BEFORE THE FLOODLIT HORSE GUARDS; WITH BUGLERS ON THE ROOF.

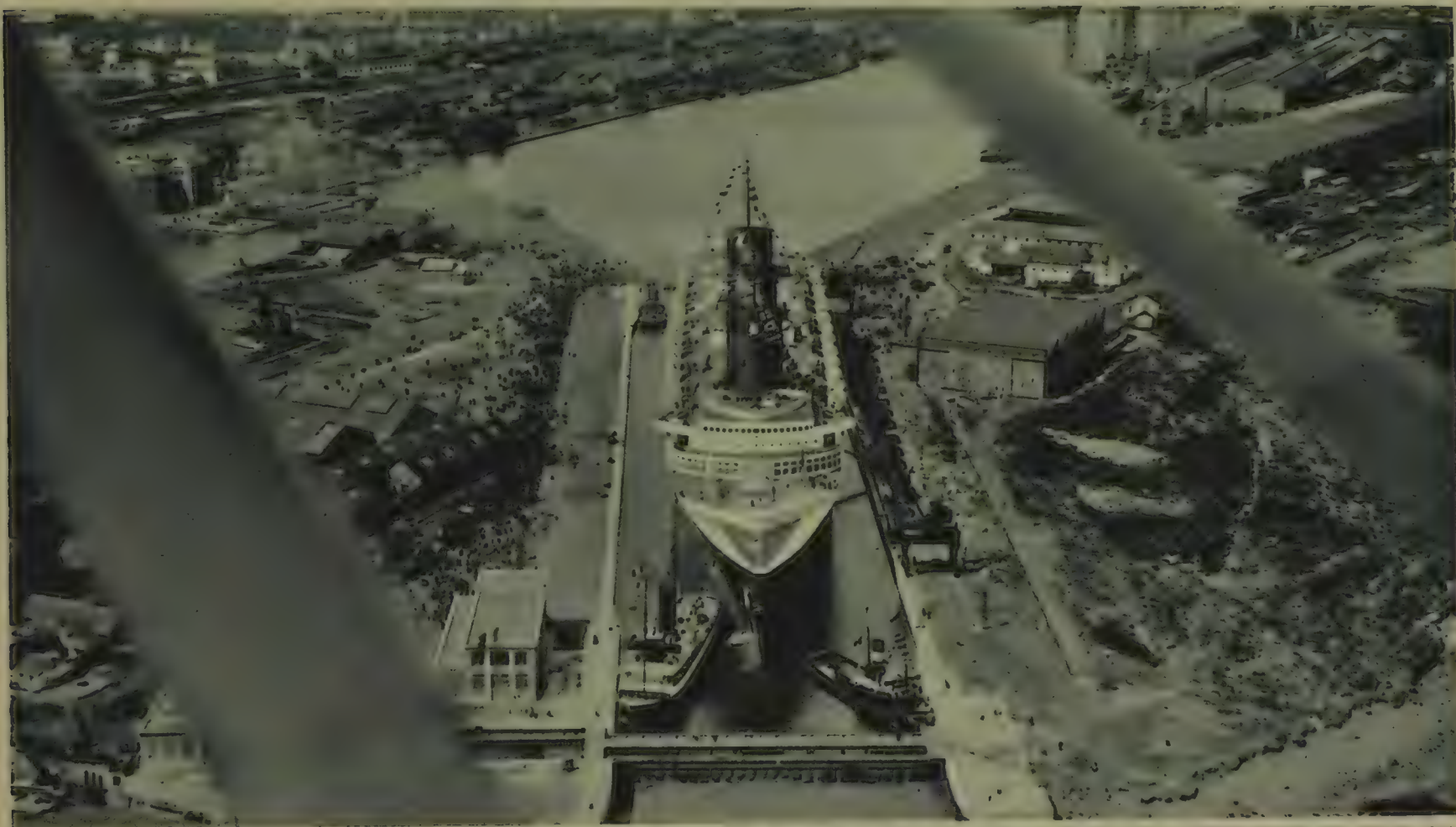
A fitting end to the military display of the Jubilee Day celebrations was the tattoo on the Horse Guards Parade by the massed drums of the 2nd and 3rd Battalions Coldstream Guards, the 1st Battalion Irish Guards, and the pipers of the 1st Battalion Irish Guards. The bands were massed in front of the building, which was floodlit turquoise blue, and, as the clock ceased chiming 9.30, buglers on the roof of the Horse Guards sounded "Last Post." The tattoo was beaten nightly during Jubilee week.

should acquire an extension of territory in Upper Silesia, that she should retain the iron-fields of what had been French Lorraine, and that such vast areas of Belgium should be annexed that that country would herself be impelled to seek a union with Germany." At no time were they prepared to make even the minimum compensation for the rape of Belgium by guaranteeing her independence or surrendering their claim to her coast.

And then, the last desperate military adventures. Why did the tremendous attack of March 1918, which shook the Allies to their foundations, stop short before Amiens? Because (says the prosecutor) a wholly unnecessary number of divisions had been left on the Eastern Front. And after that last unsuccessful throw, what justification was there for the summer offensive which followed it? "In his memoirs, Hindenburg admits that there was no adequate strategic reason for the summer offensive of 1918. The aim, he tells us, was, by attacks here and there, to shake the hostile lines in such a way that 'accidentally, so to say,' a collapse might be brought about. Marshal Foch termed this 'buffalo-strategy.'" By August 14, when half a million dead and wounded had been sacrificed to "buffalo-strategy," and when the issue of the war was past doubt, "there was not a syllable or a hint from the Field-Marshal or from Ludendorff to the effect that their estimate of the military situation led them to infer the necessity at this juncture for a diplomatic peace-move." Two months afterwards it was too late for anything "diplomatic."

* "Hindenburg and the Saga of the German Republic." By Emil Ludwig. (William Heinemann; 12s. 6d. net.)

FRANCE'S NEW OCEAN GIANT: A FRIENDLY RIVAL OF THE "QUEEN MARY."



THE NEW 79,000-TON FRENCH LINER "NORMANDIE" LYING IN DOCK AT SAINT-NAZAIRE: AN AIR PHOTOGRAPH OF THE GREAT SHIP TAKEN SHORTLY BEFORE SHE PUT TO SEA FOR THE FIRST TIME, THROUGH A SPECIALLY DREDGED CHANNEL, FOR HER RECENT TRIALS.



THE "NORMANDIE" ARRIVING FOR THE FIRST TIME AT LE HAVRE, HER PORT OF REGISTRY, AFTER HER TRIALS, READY FOR HER MAIDEN VOYAGE THIS MONTH TO NEW YORK: A VIEW SHOWING THE "TERRACED" EFFECT OF HER DECKS AFT, AND HER THREE HUGE STREAMLINED FUNNELS.

Saint-Nazaire made holiday on April 28 in honour of the new 79,000-ton French liner, "Normandie," just completed and in dock there ready for sea. Thousands of spectators watched her leave that port on May 5, escorted by two destroyers, and set out for the first time under her own power. She underwent her trials off Lorient, and later proceeded to the Canary Islands for a test of her cruising speed. On May 11 she entered Le Havre, her port of registry, to prepare for

her maiden voyage to New York on May 29. During her trials she attained 32 knots and maintained a cruising speed of over 30 knots for several hours. The "Normandie," owned by the Compagnie Générale Transatlantique, will be a friendly rival of the new Cunard-White Star liner, "Queen Mary." To minimise competition, the British and French companies have arranged a "shuttle" system of Atlantic crossings, the two vessels always going in opposite directions.

THE ROYAL TOURNAMENT OF JUBILEE YEAR: HISTORICAL PAGEANTRY ILLUSTRATING "THE SPIRIT OF CO-OPERATION."

DRAWN BY OUR SPECIAL ARTIST, C. E. TURNER.



THE OPENING SCENE OF THE PAGEANT: CATHERINE OF BRAGANZA MET BY HER FUTURE HUSBAND, CHARLES II, ON HER ARRIVAL AT PORTSMOUTH, A MEMORABLE ROYAL OCCASION CONNECTED WITH THE ORIGIN OF A FAMOUS BRITISH REGIMENT, RAISED TO PROTECT THE TOWN OF TANGIER, WHICH FORMED PART OF THE BRIDE'S DOWRY.

This year's Royal Tournament, opened at Olympia on May 9 by the Prince of Wales and continuing until May 25, reaches its climax in a brilliant historical pageant entitled "The Spirit of Co-operation," a combined display by the three Services, written and produced jointly by H.M.S. "Excellent," and the 2nd Battalion the Queen's Royal Regiment. As the programme points out, "no more suitable object could be chosen to celebrate his Majesty's Jubilee year." The scenes are—(1) May 1662: the arrival of Catherine of Braganza to marry Charles II.; (2) May 1794: a detachment of the Queen's Royal Regiment embarking with Lord Howe's fleet before

the battle of the Glorious First of June; (3) May 1902: detachments from the Naval Brigade and the Queen's Royal Regiment, home from South Africa, marching past Lord Roberts; and a symbolic Finale representing the three Services in May 1935. Our artist has here illustrated the first scene, regarding which the programme recalls: "In 1661 Charles II. announced his intended marriage with Catherine of Braganza, sister of the King of Portugal. Included in the young Queen's dowry was the important possession of Tangier. To provide for its protection the King raised both horse and foot soldiers. The first regiment so formed was the 'Tangier

Regiment of Foot,' subsequently named the 'Queen's Royal Regiment' in honour of the Royal Bride. Thus the present Queen's Royal Regiment came into being. Admiral the Earl of Sandwich was despatched with the Fleet to Tangier, and occupied the town with sailors. Later, on being relieved by the Queen's Royal Regiment, Lord Sandwich sailed for Lisbon to complete the marriage treaty, and on April 15, 1662, Queen Catherine embarked. The Queen arrived safely at Portsmouth one month later." The drawing illustrates the moment of the meeting between the King and his bride. Charles bows and takes the Queen's hand, raising her from a deep curtsy.

Just behind the Queen are her three ladies-in-waiting, with the Earls of Manchester and Sandwich, the Duke of Ormonde, and the Portuguese Ambassador. A negro page kneels with the lamb which became the mascot of the Queen's Royal Regiment. At Olympia a real lamb is used. "Queenie," the Regiment's present mascot. In the background a barge's crew from the Duke of York's yacht "Anne" is keeping back the crowd. Through the Dockyard gateway is seen the flagship "Royal Charles," which brought Catherine to England. On the right are equestrians, troopers of the Royal Horse Guards, and the coach in which Charles and his bride depart.

THE FORMOSA EARTHQUAKE: OVER 3000 KILLED.



A DISASTER IN WHICH NEARLY 3200 PEOPLE WERE KILLED AND OVER 10,000 INJURED: DEVASTATION AT TOBUN, THE NEAREST TOWN TO THE SEISMIC CENTRE OF THE EARTHQUAKE IN FORMOSA.



WRECKED BUILDINGS AT TOBUN: TYPICAL EFFECTS OF THE FORMOSA EARTHQUAKE, IN WHICH NEARLY 15,300 HOUSES WERE COMPLETELY DESTROYED, AND OVER 22,000 OTHERS WERE MORE OR LESS SERIOUSLY DAMAGED.



FISSURES IN THE GROUND CAUSED BY THE EARTHQUAKE, WHICH INTERRUPTED TELEGRAPHS AND TELEPHONES, AND NECESSITATED USING CARRIER PIGEONS: A SPLIT ROAD NEAR A VILLAGE IN THE STRICKEN AREA.

Photographs have now arrived showing the destruction caused by the earthquake in Formosa on Easter Sunday (April 21 last), noted in our issue of April 27, where we illustrated typical scenes of life in that island. An official report of the 24th, after the work of recovering and burying bodies of victims had been completed, gave the latest police reports of casualties and material damage as follows: dead, 3185; seriously injured, 9215; slightly injured, 1415; missing, 6. Houses completely destroyed, 15,292; houses damaged, 22,273. The Chinese mud-built houses suffered most, while the Japanese light-frame houses again proved their capacity to resist strains. The financial loss was estimated at about £580,000. Formosa, of course, is a Japanese possession. It was stated, however, that eighty per cent. of the earthquake victims were Chinese born in the island, the remainder being Japanese. No casualties were reported among the aborigines or among European and American residents. Provision for earthquakes is a regular public service in Japan and relief work was promptly organised. As telegraphs and telephones were interrupted, communication with headquarters at Taichu was maintained by carrier pigeons.

THE KING AT A POSTGRADUATE MEDICAL SCHOOL.

The King, accompanied by the Queen, opened the British Postgraduate Medical School at the L.C.C. Hospital, Hammersmith, on May 13. Sir Hilton Young, the Minister of Health, was with their Majesties in the royal motor-car. The object of the School, and of a new out-patients' department and a new pavilion providing additional surgical and obstetric accommodation at the hospital, is to establish in London a centre for the advancement of medical knowledge worthy of the Empire. Short courses of instruction will be available for doctors wishing to refresh their knowledge. The new school contains a large clinical lecture theatre, a bio-chemical laboratory, a post-mortem department, a library, and a museum. Their Majesties were received by Sir Austen Chamberlain and Lord Snell; and were greeted inside the building by the Earl and Countess of Athlone. In the course of his speech, the King said: "I am especially glad of this opportunity to show my gratitude for the skill and care which I and my family have received from members of this profession." As their Majesties left the dais they paused to shake hands with General Hertzog, the Prime Minister of the Union of South Africa.



THE FIRST POSTGRADUATE MEDICAL SCHOOL IN ENGLAND; OPENED BY THE KING: THE BUILDINGS OF THE NEW CENTRE, WHICH WILL PROVIDE FOR THE ADVANCEMENT OF MEDICAL KNOWLEDGE THROUGHOUT THE EMPIRE.



THE ENTHUSIASTIC CROWD WHICH WAITED FOR THEIR MAJESTIES WHEN THEY OPENED THE BRITISH POSTGRADUATE MEDICAL SCHOOL: A PHOTOGRAPH TAKEN AS THE ROYAL MOTOR-CAR DROVE AWAY.



THE KING AND QUEEN RECEIVED AT THE BRITISH MEDICAL SCHOOL: HIS MAJESTY SHAKING HANDS WITH SIR AUSTEN CHAMBERLAIN, CHAIRMAN OF THE GOVERNING BODY; WITH LORD SNELL, CHAIRMAN OF THE L.C.C., SEEN BEHIND.



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HYACINTHS.



KAISERKROON TULIPS.



DARWIN TULIPS.

There is a Holland in England—the Holland Division of Lincolnshire—which is similar in many respects to the Netherlands. It is flat for many miles; the level of the land is below high-water mark; it is a country of open dykes or drains and windmills, and, like the Netherlands, it is protected by a high bank or wall from inundation by the sea. And now this Holland is developing another similarity to the Netherlands. It has been found that the soil and climate are ideal for the production of bulbs, such as those of daffodils, tulips, and even hyacinths; and it is estimated that nearly 5000 acres have been planted with bulbs this year. The growers have realised their opportunities and are out to capture the English market for themselves. Without doubt, they can produce bulbs equal, and in many cases superior to, the imported bulbs. In the spring, for many miles around Spalding, which is the centre of this new industry, the fields are first of all



A FIELD OF MIXED HYACINTHS; WITH PITCHBECK CHURCH IN THE BACKGROUND.



TULIPS AT HOLBEACH; IN THE SPALDING LOCALITY, WHERE MOST OF THE PHOTOGRAPHS REPRODUCED HERE WERE TAKEN.

a blaze of golden yellow daffodils; then comes the white of the narcissus; and then, in May, the brilliant colour of the tulips. Hyacinth production has always been regarded as the close secret of the Dutchman, but this secret has now been probed, and it is safe to say that within a limited

May Glory in the Lincolnshire Bulb Fields: Vivid Colours of a Flourishing Young Industry.



HYACINTHS.



EARLY TULIPS.



DARWIN TULIPS.

number of years the bulk of hyacinths, as well as of other bulbs, sold in this country will be the product of South Lincolnshire. The young bulb-growing industry is already increasing employment. No fewer than 5000 people are required for eight or nine months of the year in the glasshouses and outdoor operations of the growers, and approximately seventy-five per cent. of this is female labour, mostly young girls who crop, sort, tie, and pack the flowers. The work of the growers extends over practically the whole of the year. The bulbs are planted in August and September, and the flowers from those which have been in glasshouses are sometimes ready for market before Christmas. There is then a steady continuation of forced and outdoor bloom until the end of May. In the first six months of 1934 the approximate tonnage of flowers sent to market from Spalding Station alone was 4000 tons—truly an impressive figure. —[Penny Colours Ltd.]

The Animal Style in Ancient Chinese Art: Shang-Yin Bronzes.

ILLUSTRATIONS AND DESCRIPTION SUPPLIED BY THE RT. REV. WILLIAM C. WHITE, D.D., SOMETIME BISHOP OF HONAN, PROFESSOR OF CHINESE ARCHÆOLOGY IN THE UNIVERSITY OF TORONTO AND KEEPER OF THE EAST ASIATIC COLLECTION OF THE ROYAL ONTARIO MUSEUM. COLOURED PHOTOGRAPHS PAINTED DIRECTLY FROM THE OBJECTS BY MISS DOROTHY MACDONALD.

1. A BRONZE POIGNARD, AXE-HAFTED TO RECEIVE A WOODEN HANDLE: A TYPE FOUND ON THE HSIAO-T'UN SITE. (8½ IN. LONG.)

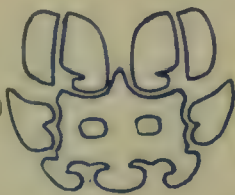
2. WITH A BOVINE HEAD IN FULL RELIEF ON THE FRONT OF THE COVER, AND MANY OTHER ANIMAL DESIGNS: A BRONZE EWER OF THE KUANG TYPE. (8 IN. HIGH; 10 IN. LONG.)

THESE bronzes, like those illustrated in our issues of March 23 and April 20 last, date from about the twelfth century B.C., and were found in the so-called "Elephant" Tomb (named from the occurrence of that animal in decorative designs) at An-yang, in northern Honan, on the site of the ancient capital of the Shang-Yin dynasty. Bishop White regards them as evidence that the Animal Style in ancient art (formerly known as the Scythian Style) originated in China. Concerning these examples, a few further details may be added from his notes: (1) Remains of wood still adhere to the shaft-hole of this axe. (2) The ewer lid has a *t'ao-t'ie* mask in strong relief at the back, and the handle is shaped as a head of a monster. Altogether, twenty-one animals or animal masks appear on

[Continued below.]

3. INLAID WITH TURQUOISE AS A TAO-TIE FACE:

A BRONZE HARNESS ORNAMENT—WITH A LINE DRAWING OF THE DESIGN. (DIAMETER, 1 IN.)



4. (ABOVE) ONE END OF A BRONZE HORSE JINGLE, DECORATED WITH A HORSE-HEAD AT BOTH ENDS. (TOTAL LENGTH, 12 IN.)

5. (BELOW) ONE END OF ANOTHER BRONZE HORSE JINGLE, INLAID WITH TURQUOISE. (TOTAL LENGTH, 12 IN.)

6. THE "HEEL" END OF A BRONZE POIGNARD AXE, WITH A TAO-TIE HEAD IN SILHOUETTE, INLAID WITH TURQUOISE ON BOTH SIDES. (TOTAL LENGTH OF AXE, 16 IN.)

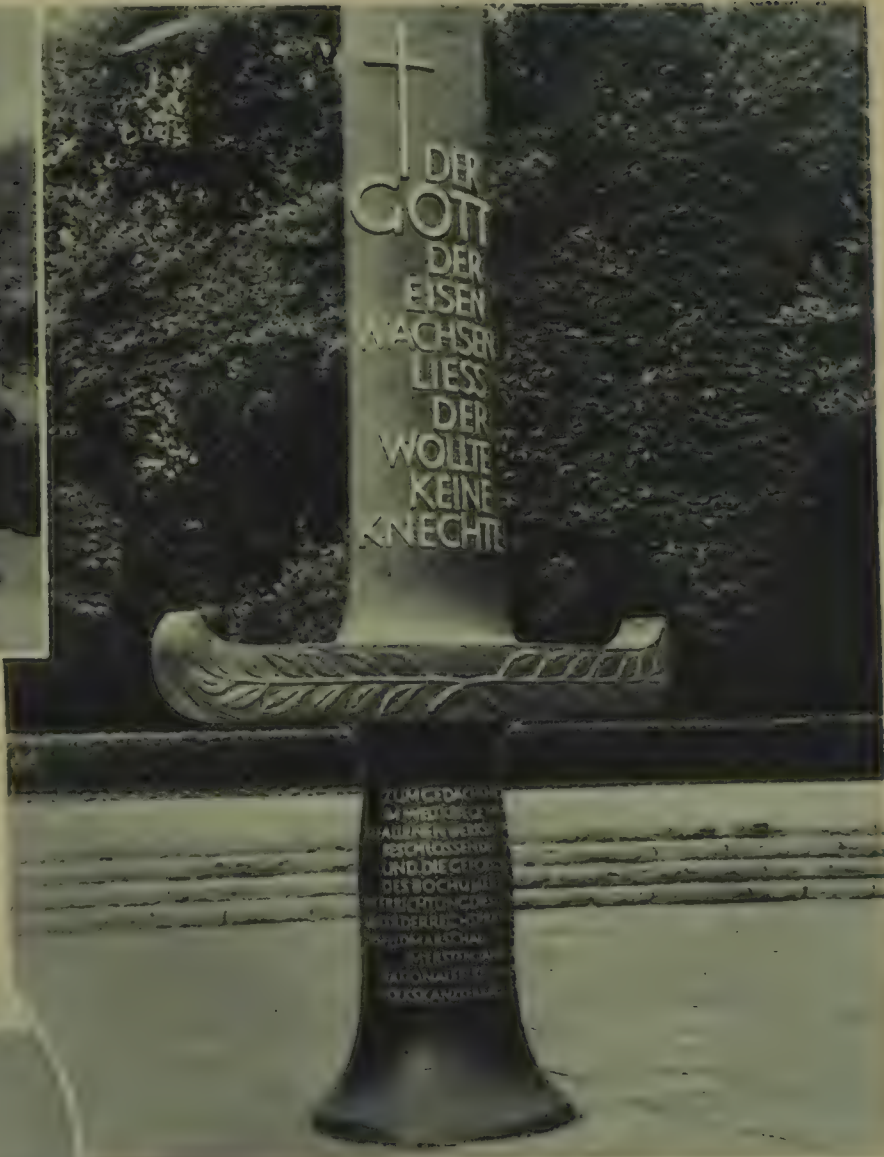
this vessel. (3) A circular bronze slide boss of convex shape, of which twenty-three specimens were found. (4) Inside the horse-head had been a small bronze pellet, which produced a jingling sound. The mouth of each head is of open work. (5) The turquoise inlay of the terminal horse-heads, at the eyes and ears, is naturalistic. (6) This type of axe was hafted in the cleft of a wooden shaft, with the "heel" extended on one side and the blade on the other.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



A WAR MEMORIAL CONSISTING OF A FORTY-FOOT SWORD AND TWO BLOCKS ILLUSTRATING THE FEATS OF SIEGFRIED: THE NEW MONUMENT AT BOCHUM.

A sword forty feet high, with two great blocks on either side, the reliefs on which show, on the left, Siegfried forging his sword, and, on the right, Siegfried fighting the dragon Fafnir, is the war memorial recently set up by the Bochum Union, a big steelworks of the Ruhr district. It was constructed after the design of the architects Mewes, of Cologne, and W. Meller. Under the new régime in Germany, Siegfried, always represented as the perfect embodiment of the ideals of the race, is more than ever regarded as a national hero, for the temper of the time is closely in accord with an appreciation of his martial feats.



THE GIANT SWORD OF THE BOCHUM STEELWORKS MONUMENT: THE BASE OF THE MEMORIAL, WITH THE INSCRIPTION "THE GOD WHO MADE IRON GROW WANTED NO SLAVES."



A LUCKY RESCUE IN THE CHANNEL: THE SINKING AEROPLANE WHOSE OCCUPANTS WERE SAVED BY A FRENCH FISHING-BOAT; SHOWING THE OPEN EMERGENCY WINDOWS.

A Commercial Line freight aeroplane, flying from Paris to Croydon on May 11, fell into the Channel after engine failure near the French coast. The occupants, Flight-Lieut. J. B. W. Pugh, the pilot, and Mr. R. E. Burgess, the wireless operator, escaped through the emergency windows in the roof, and were picked up, none the worse, by a French fishing-boat, the "Ave Maria," which took them to Dieppe. Five minutes after their rescue the machine sank.



SIMLA DUPLICATES THE JUBILEE THANKSGIVING SERVICE: THE CEREMONY ON THE RIDGE, ATTENDED BY THE VICEROY AND LADY WILLINGDON AND BY THE COMMANDER-IN-CHIEF.

The Thanksgiving Service in St. Paul's was duplicated on the Ridge, in the heart of Simla, on May 6, when thousands of Europeans and Indians, brought there by rickshaw and horse, assembled in the summer capital for the commemoration of the Jubilee. The event was celebrated throughout India with extraordinary enthusiasm. The King-Emperor sent a message to the Commander-in-Chief, Sir Philip Chetwode, thanking the Army for its congratulations and loyal assurances.



THE BRITISH LEGION'S THANKSGIVING SERVICE IN ST. PAUL'S: THE ARRAY OF STANDARDS BEING BORNE INTO THE CATHEDRAL.

A special Jubilee Thanksgiving Service was held in St. Paul's on May 12, and was attended by over 4500 men and women members of the British Legion from the Home and South-Eastern Counties and East Anglia. The parade assembled with nearly 200 standards on Victoria Embankment, and marched to the Cathedral along New Bridge Street and Ludgate Circus. The sermon was preached by the Dean of St. Paul's, Dr. Matthews.

STONE AGE NEW GUINEA: UNKNOWN TRIBES OF THE REMOTE HINTERLAND.



A SCENE IN THE HITHERTO UNEXPLORED HINTERLAND OF NEW GUINEA, WHERE A DENSE POPULATION OF STONE AGE PEOPLE HAS BEEN DISCOVERED: ONE OF THE PRETTY, ARTIFICIALLY PLANTED, TREE-LINED PATHWAYS—REMINISCENT OF A LANE IN SURREY!



ON THE NEW GUINEA-PAPUA BORDER, WHERE THE NATIVES, THOUGH PRIMITIVE IN CULTURE, ARE EXCELLENT CULTIVATORS: A NATIVE FENCE IN THE FOREGROUND; A HOUSE SURROUNDED BY SUGAR CANE AND BANANAS; AND ARTIFICIALLY PLANTED CASUARINA TREES AT THE BACK.



A MOUNT HAGEN NATIVE BEING WELCOMED BACK BY TEARFUL RELATIVES AFTER HE HAD BEEN GIVEN AN AEROPLANE RIDE TO THE COAST; WHERE, SCATTERED ON THE SEASHORE, HE SAW WEALTH BEYOND THE DREAMS OF SORCERERS, IN THE SHAPE OF SHELLS, THE CURRENCY OF HIS PEOPLE!



A GRIM WARNING TO FRACTIOUS WIVES!—AN ENCLOSURE MARKING THE GRAVE OF A YOUNG WOMAN WHO LEFT HER HUSBAND TO GO BACK TO HER OWN PEOPLE, BUT WAS OVERTAKEN AND SHOT—TO BE FENCED ABOUT AS HELD: SHOWN AFTER A FEW STONES HAD BEEN THROWN ON HER BODY.



THE "MARKET GARDENS" OF A STONE AGE PEOPLE: CHESS-BOARD PATCHES OF CULTIVATION AMID BAMBOO CLUMPS AND CASUARINA PLANTATIONS IN THE WAHGI RIVER AREA; AND TYPICAL FEATURES OF THE LANDSCAPES ABOVE 5000 FT. IN THE NEW GUINEA INTERIOR.



IN AN AREA WITH A LARGE BUT PRIMITIVE POPULATION, WHO MAINTAIN CEREMONIAL LAWNS OF WELL-KEPT GRASS!—A BEARER NEGOTIATING A RICKETY NATIVE BRIDGE OVER A TORRENT ON THE HEAD-WATERS OF THE SEPIK RIVER, NORTH OF MOUNT HAGEN.

In our issue of December 29 last, we reproduced a number of photographs taken on an expedition which penetrated the hitherto unexplored hinterland of New Guinea. It was led by Mr. M. J. Leahy; and its primary object was to search for gold. The starting-point was Bena Bena, a post about 125 miles north-west, by aeroplane, from Salamaua, on the Huon Gulf. On this page and that opposite, we give a further selection of photographs taken on the expedition, which encountered hitherto unknown tribes still at the Stone Age level of culture. New Guinea provided the party with a thrill of a kind which is rarely experienced by

explorers outside story-books. Breaking through a belt of timber on a high range, the white men suddenly stopped and stared in amazement. Before them, as far as the eye could see, stretched a seemingly endless valley. A river wound through immense grass plains which were dotted with dark-green casuarina plantations (for these Stone Age natives are adept cultivators). According to the map, the valley should not have been there. It was previously believed that this area formed the high backbone of a timbered range. This was subsequently named the Wahgi Valley. A base camp was formed, near Mount Hagen, a high

(Continued opposite.)

THE LIVING STONE AGE IN NEW GUINEA: IN AN "AXE FACTORY"; WEAPONS; AND TIN-CAN FINERY.



A BOY OF THE WAHGI RIVER DISTRICT (THE GREAT PLAIN DISCOVERED IN THE HEART OF THE NEW GUINEA MOUNTAINS), WEARING "TAMBU" SHELL ORNAMENTS.



A FEROCIOUS-LOOKING WARRIOR OF THE WAHGI RIVER PEOPLE—THE FINEST RACE ENCOUNTERED IN THE HIGHLAND INTERIOR—WITH A THREE-PRONGED, BARBED SPEAR.



ANOTHER WAHGI VALLEY WARRIOR; WEARING BIRDS' WINGS, SHELLS, A NET, AND THE LID OF A TIN (ON HIS FOREHEAD)—HIS STONE AXE UNDER HIS ARM.



A STONE AGE MAN OF THE MOUNT HAGEN DISTRICT PUTTING AN AXE TOGETHER: WHITTILING A BLADE-HOLDER OUT OF TOUGH WOOD WITH A SMALL STONE AXE.



A LATER STAGE IN THE MAKING OF A STONE AXE: FITTING THE POLISHED BLADE INTO ONE OF THE SPECIALLY SHAPED WOODEN HOLDERS.



THE FINISHED AXE: THE BLADE SANDWICHED BETWEEN TWO FLAT WOODEN HOLDERS, TIGHTLY BOUND TO THE HAFT BY TOUGH BARK AND VINE THONGS.



A NATIVE OF THE COUNTRY WEST OF MOUNT HAGEN; AN AREA BELIEVED TO HAVE NEVER BEFORE BEEN VISITED BY WHITE MEN.



A YOUNG MAN OF THE STONE AGE PEOPLE TO THE WEST OF MOUNT HAGEN; WEARING FEATHERS, AND WITH FACE BLACKED WITH CHARCOAL.



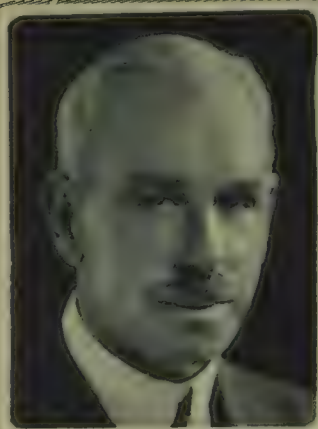
ANOTHER STONE AGE MAN OF THE COUNTRY WEST OF MOUNT HAGEN, WHOSE MATTED HAIR IS MOULDED INTO THE SHAPE OF A HAT.

Continued.

peak rising near the New Guinea-Papua border, and expeditions set out in various directions. Near here the Stone Age continues undisturbed by alien intrusions. At one settlement numerous rubbing stones and boarded pools were seen; and small shelters in which the inhabitants sat grinding stone axes. A member of the expedition described it as the "axe factory of the Wahgi," and it was noticed that the axes carried by the tribesmen were beautifully finished, the heads usually being of a blue stone highly polished. One guide kept pointing out particularly good stone, in the belief that the party sought such material for battle-axes!

The native usually licked the stone to demonstrate its quality and colour. The battle-axe experts offered axes for shells, but would not accept the white men's steel axes. It is believed that these craftsmen supply many of the Wahgi Valley tribes with their axe products. One strange feature of this country was the absence of wild life. Rats were only seen in the valleys. All the pigs that were once wild had been domesticated; and even the cassowary was in captivity, its feathers being used by the natives for head-dresses. Bird life was rare: with the exception of hawks. Quail were seen in the valleys.

PERSONALITIES OF THE WEEK:



DR. H. H. THOMAS.

The well-known authority on British geology. Died May 12; aged fifty-nine. Petrographer to the Geological Survey for twenty-four years. Secretary, the Geological Society of London 1912-22; and Vice-President 1922-24. Awarded Murchison Medal, 1925.



SIR A. ERNLE CHATFIELD.

Appointed Admiral of the Fleet; Admiral of the Fleet Sir Roger Keyes having been placed on the retired list. First Sea Lord since 1933. Served as Flag-Captain to Admiral Beatty throughout the war. Is noted as a Naval gunnery specialist.



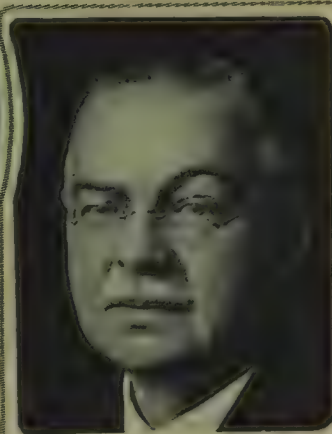
H.H. THE SULTAN OF JOHORE.

It was announced recently that, in commemoration of the Silver Jubilee, the Sultan and State of Johore had given £500,000 to the Imperial Government for the purpose of accelerating the completion of the defences of Singapore. The King sent a message of thanks to the Sultan. Johore is the richest State of Malaya.



THE DUKE OF RICHMOND.

Died May 7; aged sixty-four. Served in the South African War and previously as A.D.C. to Lord Roberts. He carried on the traditions of Goodwood, one of the only two privately owned race-courses in the country; and was himself a well-known owner.



SIR JAMES WALKER.

Emeritus Professor of Chemistry, Edinburgh University. Died recently, aged seventy-two. Professor of Chemistry, Dundee, 1894-1908; and at Edinburgh, 1908-1928. Received Davy Medal, 1926. President, the Chemical Society, 1921-23.



MR. WILLIAM ROBINSON.

The famous authority on gardening. Died May 12; aged ninety-six. Brought out the "Garden," 1871; "Gardening Illustrated" (1879); and "Farm and Home." His works include "Gravetye Manor" (1911), "The English Flower Garden" and "Home Landscapes."



THE DEATH OF THE MAKER OF MODERN POLAND: THE LATE MARSHAL PILSUDSKI, THE SEXAGENARIAN DICTATOR.

Marshal Pilsudski, Minister of War and virtual Dictator of Poland, died on May 12; aged sixty-seven. He early became a rebel against Russian rule in Poland, and spent five years in prison in Siberia. Shortly before the Great War he began organising a Polish "army" in Austrian Poland; and this became the Polish Legion fighting against the Russians. However, he fell out with the Central Powers, and was imprisoned at Magdeburg. When revolution broke out in Germany he became head of the restored Polish State. From 1918 to 1922 he held the title of "Chief of the State." In 1921 the Polish army under his command defeated the Bolsheviks at the Battle of Warsaw, which has been called the "Eighteenth decisive battle of the world." Following this, he remained in the background until the *coup d'état* of 1926, when he became War Minister. He was Prime Minister, 1926-28.



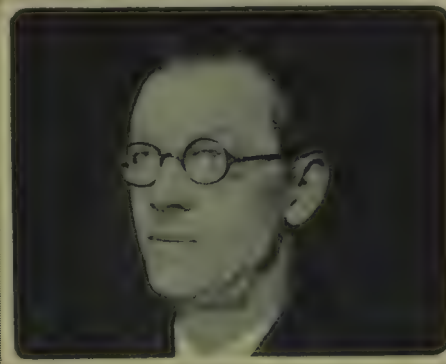
MR. JAMES BATEMAN, A.R.A.

Recently elected an Associate of the Royal Academy, with Mr. E. G. Gillick, the sculptor. Mr. Bateman was at one time a sculptor, but, having been injured in the war, he devoted himself to painting. The Chantrey Bequest has purchased a picture of his.



PROFESSOR F. C. BURKITT.

Norriston Professor of Divinity at Cambridge since 1905. Died May 11. A Fellow of the British Academy since 1905; and a Doctor of Divinity of several other universities besides Cambridge. Vice-President, Modern Churchman's Union. Wrote "The Gospel History and its Transmission."



MR. PERCY H. JOWETT.

Appointed Principal of the Royal College of Art, in succession to Sir William Rothenstein. Head of the Chelsea School of Art for many years, and subsequently Principal of the L.C.C. Central School of Arts and Crafts. A member of the New English Art Club.




THE ILLNESS OF M. CHALIAPIN: THE FAMOUS SINGER PHOTOGRAPHED WHILE CONVALESCING IN THE AMERICAN HOSPITAL AT NEUILLY.

M. Fedor Chaliapin, the famous singer, became ill on board the liner "Paris" while on his way from New York, and had to remain at Havre. He was found to be suffering from lung trouble, and for some time his condition appeared to be growing worse, general blood-poisoning being diagnosed. Later he was taken to the American Hospital near Neuilly; and was subsequently reported to be convalescing most satisfactorily.




THE MISHAP TO THE FRENCH PREMIER: M. FLANDIN ON HIS RETURN TO PARIS AFTER FRACTURING AN ARM IN A MOTOR ACCIDENT.

The French Premier and Mme. Flandin were injured in a motor-car accident on May 5. M. Flandin had his left arm fractured. The Premier was motoring to take part in the municipal election in a little commune in the Yonne, of which he is Mayor. He returned to Paris and went to the Ambrose Paré private hospital, whence a favourable bulletin was issued. Subsequently it was stated that he would need complete rest.



THE WORLD OF SCIENCE.



THE FRITILLARY, OR, "SNAKE'S HEAD": A VIVID ENGLISH WILD FLOWER.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THE trials of the gardener are many. Quite apart from the vagaries of the weather, a mighty host of enemies of all kinds have to be contended with—fungi, bacteria, insects innumerable, slugs and snails, to say nothing of weeds. But, besides these, there are rats, mice, and—so far as my experience goes—worst of all, rabbits. In this neighbourhood they swarm; and they seem to come at night or in

for even then it had begun to attract the attentions of the bluebell fiend.

But it has always been a favourite of the countryman, as its many names bear witness. Gerard, in his delightful old "Herball," written over three hundred years ago—available to-day to all garden-lovers in a modern condensed edition, retaining all the charm of its original prose and spelling—calls it the "Turkie, the Ginny-hen Floure, the checquerd Daffodil, and Fritillarie." He tells us that it "hath small, narrow, grassie leaves, among which there riseth up a stalke three hands high, having at the top one, or two floures . . . which consisteth of six small leaves, checquered most strangely. Wherein Nature, or rather the Creator of all things, hath kept a very wonderfull order, surpassing . . . the curiousest painting that Art can set downe. One square is of a greenish yellow colour, the other purple, keeping the same order as well on the backside of the floure as on the inside . . . every leaf seemeth to be the feather of a Ginney-hen (Guinea-fowl), whereof it took its name." It was called fritillaria, he tells us, from "the table, or boord upon which men play chesse, which square-checkers the floure doth very much resemble."

He always makes a point of mentioning the culinary or the medicinal properties of the plants he describes, but in this case he remarks "of

improbable, and for many reasons. Of course, there are many records of "escapes" of this kind. And there are some wild flowers which, on the other hand, grow freely in gardens, yet they never spread out beyond the garden. One of the most remarkable of these is the strangely named "London Pride," one of the saxifrages. Under cultivation, few plants, surely, are more easy to grow, and under conditions very different from those of its wild haunts, which are on the south coasts of Cork, Kerry, and Mayo, where it is known as "St. Patrick's cabbage." How is it that they have never spread over the greater part of Ireland, having regard to their accommodating manner when grown in gardens? But, more than this, they are found wild nowhere else in Europe save in the Pyrenees! Now, we have abundant evidence, furnished by plants and animals of many kinds, that between the Pyrenees and this country there is a curious relationship, showing that these now widely-sundered species had a continuous distribution. The formation of the St. George's and English Channels severed that connection. But what caused the great gap which now divides them—the gap between Ireland and the Pyrenees—in the case not merely of this little saxifrage, but also of other plants, as well as beetles, slugs, and other creatures now confined to the extremes of these anciently continuous areas? The Irish spurge (*Euphorbia hibernica*), used by fish-poachers to poison salmon, is one of these plants. It ranges from Donegal down the west, and south to County Waterford. It turns up again in Devonshire, and is found nowhere else save in south-west Europe. Stranger still is the case of the aquatic pipe-wort (*Eriocaulon articulatum*), which abounds in Connemara, and along the west coast from Donegal to Kerry, and in the Hebrides, but is found nowhere else outside North America! The beautiful orchid (*Spiranthes Romanoffiana*) grows in Cork, Armagh, Antrim, and Londonderry, but nowhere else in Europe. But it is found widely distributed across the northern portion of North America, and crosses the Behring Sea into Kamtschatka!

The suggestion that some, at any rate, of these widely different plants and animals may have been introduced by man has been examined and dismissed as an impossible one by all our men of science. Hence, then, our little fritillary of the east and south of England and Ireland may be claimed, most emphatically, as a "British subject"! Charles Kingsley's advice to young naturalists may well be taken by us all. They should act, he says, not merely as Nature's registrars and census-takers, but as her policemen



THE FRITILLARY PICTURED IN THE SIXTEENTH CENTURY: TWO CUTS FROM AN EARLY EDITION OF GERARD'S "HERBAL," WHERE IT IS CALLED THE "CHECKERED DAFFODIL" (LEFT) AND THE "CHANGEABLE CHECKERED DAFFODIL."

the early morning in hordes to invade my garden. This year, tulips, crocuses, and wallflowers seem to have been marked down by them for ruthless destruction, and they may be said to have succeeded beyond their wildest dreams of accomplishment! Nor is this all. It seemed to have occurred to them that the rock-garden might well be worth attention. And they left their mark upon it in no uncertain way. There was a small clump of fritillary which had just come into full flower. In the morning they were gone! But they left one flower-head—as a souvenir, perhaps! A couple of dozen plants of broom, planted out in the paddock, have been eaten down to the ground. For wire-netting they display the utmost contempt.

These dear little creatures do not live on my place, but on the more extensive domains of my neighbours. One of them, who has in like manner suffered, has made strenuous efforts to reduce their numbers by gassing, ferreting, shooting, and snares, and he is still carrying on the war. But others seem indifferent. The other day I saw them in scores, disporting at midday in a meadow near me. Being unmolested, they have no fear of daylight, and here, in friendly conclave, they probably decide on their raids as soon as the shades of evening begin to fall. I have come to the conclusion that the rabbit has a larger share of original sin than any other animal in the countryside!

And now let me return to my fritillaries. I had been waiting to photograph this delightful little clump in its "natural" surroundings, but I waited one day too late! All that was left to me, as I say, was one flower-head, shown in the adjoining photograph. I have always had a kindly feeling for this curious little plant. Years ago I used to find it growing in profusion in the meadows of Oxford, where I saw it for the first time, and the memories of those days are still precious. Perchance now it has disappeared,

the facultie of these pleasant floures there is nothing set downe in the antient or later Writer, but they are greatly esteemed for the beautifying of our gardens, and the bosoms of the beautifull." He makes no mention, however, of the name "snake's head," by which it is now very commonly known. It seems to have been bestowed on account of a fanciful resemblance of the unopened flower to the head of a snake. But I cannot find when it first came into use. It



THE "SNAKE'S HEAD" (*FRITILLARIA MELEAGRIS*): A COMPLETE FLOWER (LEFT) SHOWING THE CURIOUSLY CHEQUERED, OR MOSAIC, COLORATION IN RED, DARK PURPLE, AND GREENISH WHITE; AND THE SAME WITH TWO PETALS REMOVED TO SHOW THE ANTHERS AND THE PISTIL (A).

seems, however, to be of some antiquity, inasmuch as just on one hundred years ago a meadow between Mortlake and Kew was known as "Snake's-head Meadow," from the profusion in which it grew there.

It has been suggested that the fritillary is not really a wild plant—that is to say, a native of the soil—but a plant which has escaped from gardens at some time in the distant past. But this view is highly

and gamekeepers, and ask everything they meet: "How did you get here? By what road did you come? What was your last place of abode? And, now you are here, how do you get your living?" Such a course of questioning will call out a great many curious and interesting answers if you can only get the things to tell you their story—as they always may, if you will cross-examine them long enough.

A MYSTERY PICTURE OF THE GREAT FROST: WAS THE THAMES REALLY FROZEN OVER IN 1677?

BY COURTESY OF MESSRS. NORFOLK AND PRIOR.



"VIEW OF THE THAMES, WITH OLD LONDON BRIDGE, DURING THE GREAT FROST OF 1677," BY RENEWAL OF SUCH SCENES IF TIDES WERE ELIMINATED BY THE PROPOSED THAMES BARRAGE,

The contents of Syson Court, in Gloucestershire, including this picture, are to be sold there by auction on May 21-24, by Messrs. Norfolk and Prior, for Mr. James Ernest Rawlins. The catalogue describes the painting as stated above, and as being signed and dated 1677, and showing Christchurch, Southwark, in the background. There is some confusion, however, as to the artist's identity and period. No Adrian Hondius occurs either in Bryan's "Dictionary of Painters" or Bénédit's

"Dictionnaire des Peintres," but both mention Abraham Hond, or Hondius, a seventeenth-century Dutch sporting painter born at Rotterdam. Bryan says he was born in 1638, and came to England in early life. According to Bénédit, he was born about 1625, and came to England about 1666. Both agree that he died in London in 1695. The date of the picture is also questioned. The Assistant Secretary of the Royal Meteorological Society, Mr. A. Hampton Brown, wrote:



ADRIAN HONDIUS: A PAINTING OF TRIPLE INTEREST—FROM THE DATE CONTROVERSY, THE POSSIBLE AND THE FORTHCOMING AUCTION (INCLUDING THE PICTURE) TO BE HELD AT SYSTON COURT.

"There was no great frost in 1677, and the Thames does not appear to have been frozen over at London Bridge in that year. In 1653-4 the frost lasted from December 5 to February." Another correspondent, however, Mr. E. L. Hawke, adduced evidence of a severe winter in 1676-7, including Evelyn's note on December 22 (New Style): "To London, in so great a snow as I remember not to have seen the like." Mr. Hawke suggested that Hondius may have seen

frozen snow on comparatively thin ice, and that the river, being partly dammed by Old London Bridge, and not embanked, would be sluggish and prone to freeze. It is further suggested that a similar effect might be produced by the proposed Thames barrage at Woolwich, eliminating the tides above that point, and that "we might once again hear of oxen being roasted whole on the ice at Blackfriars," while, in summer, "royal barges and water pageants would again be seen."



A PAGE FOR COLLECTORS.

BYZANTIUM AND THE WEST.

BEING AN APPRECIATION OF "BYZANTINE ART."

By FRANK DAVIS.

A TEXT-BOOK upon any subject is bound to have its *longueurs*, and a concise work which deals entirely with the austerities of artistic expression as conceived by the subjects of the Emperors of Byzantium cannot make an immediate appeal to the casual dilettante. If the average *homme moyen et sensuel* can be induced to take an intelligent interest in so severe a study, this is undoubtedly the book for him. Professor Rice has learning and the power of selection, without which learning is wasted. He takes a vastly complicated field of enquiry and reduces it to coherence. He has a proper respect for the theories of certain notable European scholars (who have, by the way, in the past flung themselves with more than theological fury into controversies as to origins and evolution), docketing them neatly, presents them to us quite amiably, and, when necessary, tears them to pieces with polite and relentless logic. He has roughly a thousand years of gradual change to cover in his survey, ending with the capture of Constantinople by the Turks in 1453; he deals with mosaics, painting, sculpture, metal-work, enamels, textiles, ceramics, and glass; he gives the historical and architectural background; shows how geography played its part in the rise of Byzantine culture; and compresses the whole within 240 pages, four sketch-maps, and forty-eight plates. To say that the plates are not worthy of their subjects is literally true, but is no rebuke to author or publishers: the book is planned on a small scale, the reproductions in half-tone are excellent, but the monumental character of so many of the paintings demands a larger page if they are to be appreciated as they deserve. The general reader, for whom, as well as for the student, the book is intended, will perhaps be a trifle irritated by the frequent citation of authorities whose names are unknown outside academic circles, and the minutiae of scholarship (e.g., the suggestion that a certain carving belongs not to the eleventh, but to the tenth century) will leave him quite frankly bored; but these points are not without interest to a serious enquirer, and, in any case, the book is not designed to please the butterfly aesthete alone.

The civilisation whose centre was the ancient Byzantium, after Constantine had moved his capital thither in 330 A.D., is associated in many minds with a few brilliant gibes by Edward Gibbon in "The

quite easy to forget that the torch of learning and the arts was kept alight in what is now Istanbul, when Rome itself was overwhelmed by the Goths, and that Western Europe owes to Constantinople the beginnings of whatever it has since accomplished in learning and letters. The mosaics at Ravenna, the great Church of St. Mark at Venice, even some of our own Saxon carvings, are Byzantine in origin. Only by degrees can we realise what must have been the glory of that brilliant capital. How many great works perished when, between 717 and 843, a strange Eastern puritanism captured the Church, and ordained the destruction of any representations of Divine or saintly figures? ("According to an old Eastern legend, adopted by Islam, though doubtless conceived at an early date, the artist would be required to give life at the Day of Judgment to all the figures painted by him on earth.") How many were dispersed in 1204, when the Crusaders, putting aside their avowed object in leaving home, sacked the city? How many more at the final catastrophe in 1453? The poor remnant of what remains is scattered mainly among the churches of the Balkans and Asia Minor—mosaics and paintings—while

smaller portable objects, either originally princely gifts or more often Crusaders' loot, are now in cathedral treasuries or secular museums. It is the ivories which are, on the whole, most accessible—there was, for example, a wonderful exhibition in Paris a few months ago—and which illustrate most forcibly the influences which brought about the style we know now as Byzantine; a style which is made up of several origins, but which in its maturity is unmistakably that and no other. Compare Fig. 1 with Fig. 2. The first, of the fourth-fifth century, is pure Hellenistic Greek; the second, of the eleventh century—surely one of the most beautiful ivories in existence?—has lost something of the naturalism which is the main characteristic of its prototype, but has gained immensely in power and feeling.

Most of us to-day, in spite of exhortations to the contrary, find it difficult to accord to Byzantine mosaics and painting the admiration we are instructed is their due. We have, many of us, under learned guidance, brought our minds to appreciate Italian painters of before 1400; and now Professor Rice tells us, not, perhaps, in so many words, but by implication, that even the early Italians are vulgar sentimentalists when compared with the still earlier Byzantines. The question is one of taste rather than of dogma. We can admit the extraordinary power of the Byzantine worker in mosaic, seen at its finest in Fig. 3, the dome mosaic from Daphni; but this is surely a conception of Divinity as haggard as that of the Aztecs:

justification; and it is in Byzantine art, more especially in that of the fourteenth-century revival, that the most satisfactory and most natural comparison is found to explain the stirrings and abstract ideals of much of what is being



3. AN EXAMPLE OF THE GRIM SPIRIT WHICH IS OFTEN FOUND IN BYZANTINE RELIGIOUS ART: AN AWE-INSPIRING HEAD OF THE DEITY ON A DOME MOSAIC AT DAPHNI. (LATE ELEVENTH CENTURY.)



4. THE BYZANTINE RELIGIOUS PAINTER IN A LESS AUSTERE MOOD: A GRACEFUL HEAD OF CHRIST FROM BULGARIA. (1259.)

done to-day. A knowledge of Byzantine art and civilisation is thus not only an important study, an entertainment and a delight in itself; not only an essential for the full understanding of European culture and history: it is also something which enables us to sympathise with the efforts of the modern movement, and helps us, perhaps, to comprehend to some extent the demands and ideas of this troubled age through which we are passing." (My italics.)

I'm afraid this is not so convincing: once upon a time, Byzantine art was itself modern art, and did professors write in this way then, explaining how East and West had met together?—and if they did, how would this have helped the then modern movement, and the demands and ideas of that troubled age? As for to-day's modern movement, I am prepared to explain it by reference to Egyptian, Chinese, Assyrian, Scythian, African, or any other art, if only someone would first tell me what the modern movement is. But perhaps that is beyond the power of even a Watson Gordon Professor of Fine Art in the University of Edinburgh. Nevertheless, as I have said before, this is a first-class text-book upon a difficult subject, and if I have italicised one single passage which seems to me debatable, it is merely to point out how good and sound is the rest.

* "Byzantine Art." By D. Talbot Rice, Watson Gordon Professor of Fine Art, University of Edinburgh. (Clarendon Press; 12s. 6d.)



1. BYZANTINE ART THAT PLAINLY REVEALS ITS CONNECTION WITH THAT OF THE HELLENISTIC GREEKS: A FIGURE FROM THE DIPTYCH OF THE SYMMACHI, OF THE FOURTH OR FIFTH CENTURY; NOW IN THE VICTORIA AND ALBERT MUSEUM.

Reproductions from "Byzantine Art," by Courtesy of the Publishers, the Clarendon Press.

Decline and Fall of the Roman Empire" ("Christendom went to war over an iota," etc.), and with a few vague memories of Crusading blackguards towards the final disastrous end of that astounding civilisation. It is

this figure is so terrible that it ceases to be divine. It has no doubt frightened generations of ignorant peasants into virtue, but both Christian and agnostic in the twentieth century require a less savage philosophy as the basis of a work of art before they will admit that here is the highest form of achievement. Compared to it, the beautiful head of Fig. 4 is a miracle of sweetness and light (1259), and presumably, to your true enthusiast, of sickly sentiment.

With the last few words of this excellent little book, some of us may feel inclined to break a lance with the author. Here they are: "It was Byzantium that made later European culture possible; it is to Byzantium that our art now turns for support, for prototypes, and for

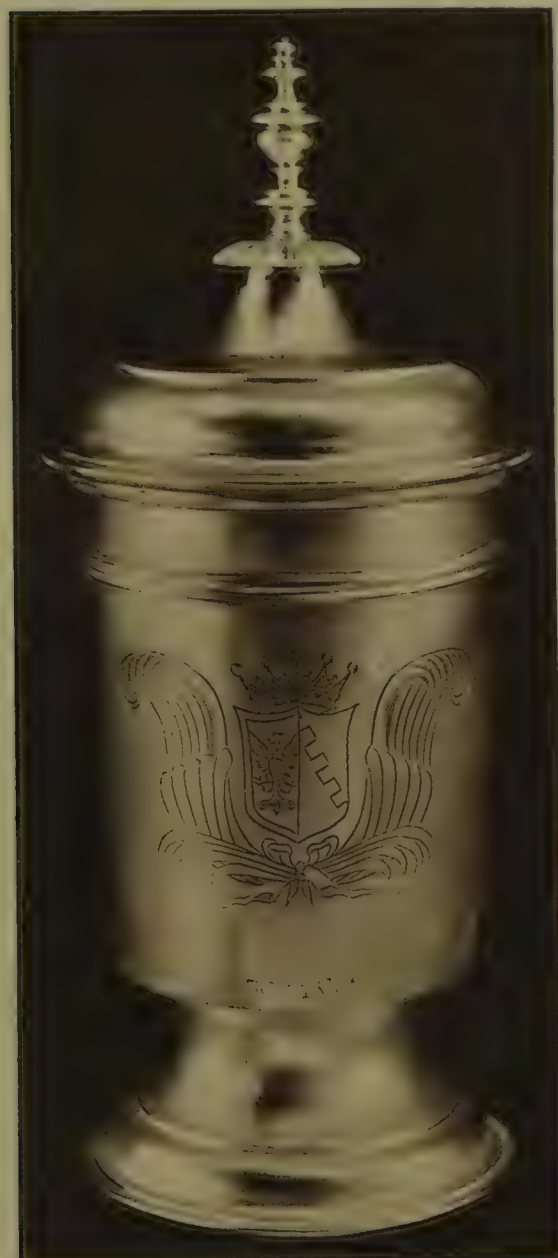


2. BYZANTINE ART WHICH (COMPARED WITH FIG. 1) SHOWS SIGNS OF ADVANCING STYLISATION: AN EXQUISITE ELEVENTH-CENTURY IVORY PANEL OF THE VIRGIN AND CHILD; NOW AT UTRECHT.

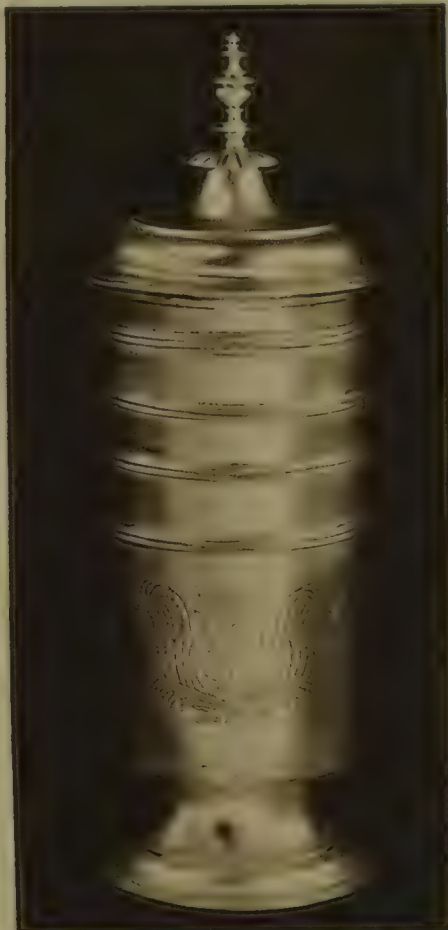
THE PUSEY HORN AND THE MACE OF GALWAY FOR SALE; WITH OTHER LOTS OF GREAT HISTORIC AND ARTISTIC INTEREST.



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ONE OF A SUPERB SET OF FOUR EARLY CHARLES II. SILVER BEAKERS, WHICH FIT INTO EACH OTHER: A UNIQUE SET, BEARING THE ARMS OF THE THIRD EARL OF THANET AND HIS WIFE, LADY ELIZABETH BOYLE.



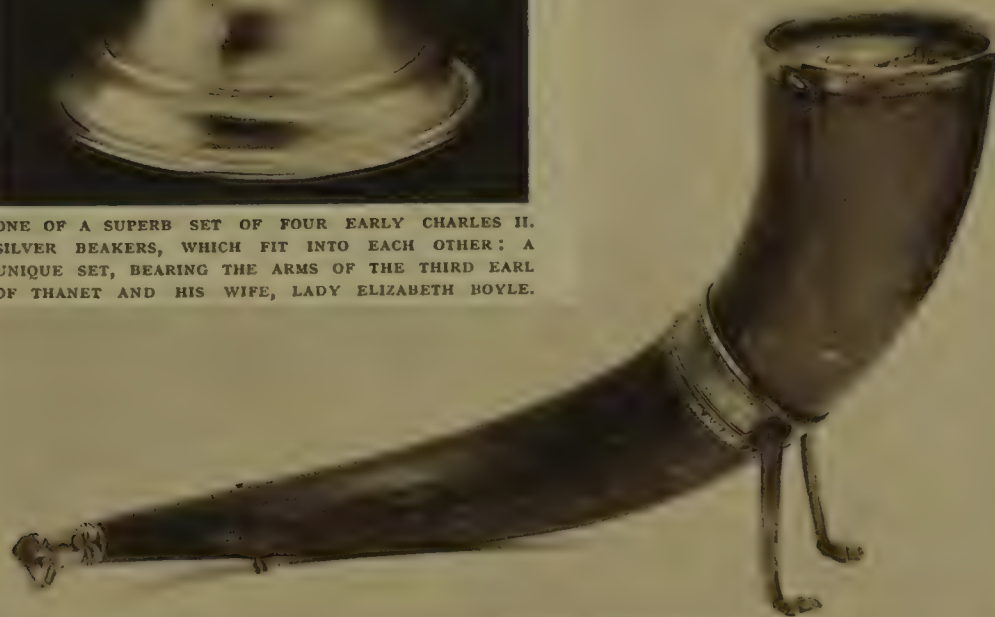
THE FOUR CHARLES II. BEAKERS (ONE OF WHICH IS SHOWN ON THE LEFT) FITTED INTO EACH OTHER, WITH THE COVER ON TOP: THE WHOLE FORMING A KIND OF STEEPLE CUP.



THE GREAT MACE OF THE ANCIENT CORPORATION OF THE CITY OF GALWAY; SHOWING (LEFT), IN GREATER DETAIL, THE FOOT KNOP; AND THE ROYAL ARMS OF QUEEN ANNE, WHICH LIE HORIZONTALLY BENEATH THE HEAD.



A QUEEN ANNE LARGE CHOCOLATE POT OF PLAIN CONICAL SHAPE—THE DOMED COVER HAVING A REMOVABLE TOP TO ADMIT THE STIRRING ROD; AND THE HANDLE MOULDED WITH "CUT CARD" WORK.



THE PUSEY HORN: A RELIC OF KING CANUTE, WITH HIS INSCRIPTION: "I KING KNOWDE GIVE WILLIAM FEWSE THIS HORN TO HOLD BY THY LOND"—AN ANGLO-SAXON OX HORN WITH ENGLISH FIFTEENTH-CENTURY SILVER MOUNTS, AND A SILVER-GILT STOPPER IN THE FORM OF A HOUND'S HEAD.

Sotheby's sale of old English and Irish silver, etc., at their Bond Street galleries on May 30, includes lots of exceptional historic importance. Notable among them is the Pusey Horn, which has been quoted in nearly all the legal text-books as the supreme example of a real heirloom. This unique relic of King Canute is an Anglo-Saxon ox horn of dark brown colour, twenty-five and a half inches long. It is enriched at the mouth by a narrow band of silver gilt, to which is attached a small ring. Surrounding the middle is a broad band of silver gilt of superb Gothic workmanship, engraved with the inscription quoted below our illustration. The traditional history of the horn, we read in the catalogue, is as follows: "Canute being in camp in the neighbourhood of Pusey, and the Saxons at a few miles'

distance, the King received intelligence from an officer of his army, who, in the disguise of a shepherd, had got into the enemy's camp, of an ambuscade formed by the Saxons to intercept him. This intelligence proved true, and the King, in consequence escaping the danger, gave this Manor to the officer and his heirs for this service, to hold by the tenure of this Horn, which has accordingly been preserved carefully by the proprietors ever since." Both the mace and sword of the ancient city of Galway are also for sale. The former dates from Queen Anne's reign, and the latter, probably, from 1660. About a hundred years ago both were handed over by the Corporation to the last Mayor of Galway in payment of a debt.—[REPRODUCTIONS BY COURTESY OF MESSRS. SOTHEBY AND CO.]

A WINDOW ON THE WORLD: NEWS ITEMS OF THE WEEK.



THE CHIEF MAGISTRATE OF PLYMOUTH MADE A LORD MAYOR: THE CROWD IN GUILDHALL SQUARE CHEERING THEIR NEW CIVIC DIGNITY.

The receipt of the letters-patent conveying the grant by the King of the dignity of Lord Mayor on the chief magistrate of the city of Plymouth, in commemoration of the Silver Jubilee, was formally acknowledged at a special meeting of Plymouth City Council on May 9. The Town Clerk afterwards read the proclamation to the crowd assembled in Guildhall Square; and the Lord Mayor (Alderman J. E. Pillar) moved a formal resolution of thanks to the King on the return to the Council Chamber.



FRENCH WOMEN SUFFRAGISTS SYMBOLICALLY BURN THEIR FETTERS IN THE PLACE DE LA BASTILLE: AN INCIDENT IN THE MUNICIPAL ELECTIONS.

Voting in the second ballot of the French municipal elections took place all over the country on May 12. In Paris voting for the most part went on quietly. Women suffragists, who have been taking an active part in the election campaign, paraded some of the streets of the city in chains, and afterwards made a bonfire of their fetters in the Place de la Bastille as a symbol of their approaching "liberation." Several districts have already included women members in their new municipal councils.



"LAUNCHING" A LOCOMOTIVE THROUGH A RED, WHITE AND BLUE VEIL: AN INITIATION CEREMONY AT SCHENECTADY, NEW YORK STATE.

An unusual method of "christening" a steam engine was adopted at Schenectady, N.Y., on April 30, when the new "Hiawatha" was made to burst into view through a red, white and blue veil. Fully streamlined and capable of a speed of 120 miles an hour, the new locomotive is described in America as "the answer of the steam-engine builder to Diesel competition." It will operate between Chicago and St. Paul, Minnesota.



ONE SIDE OF THE STOLEN VAN EYCK PANEL RECOVERED: THE SCENE OF THE ROBBERY IN THE CATHEDRAL OF ST. BAVON, GHENT; SHOWING THE EMPTY FRAME, WITH THE "JUSTI JUDICES" PANEL REMOVED.



THE PANEL STOLEN FROM THE VAN EYCK ALTAR-PIECE IN GHENT CATHEDRAL, THE OUTSIDE PART OF WHICH, REPRESENTING THE STATUE OF ST. JOHN THE BAPTIST, HAS NOW BEEN RECOVERED BY THE AUTHORITIES; WHILE THE "JUSTI JUDICES" SECTION REMAINS UNFOUND.

It is announced by the Ghent police that part of the panel stolen in April 1934 from the celebrated Van Eyck altar-piece, in the Cathedral of St. Bavon, Ghent, has been recovered, and that the thief, who is now dead, has been identified as a Belgian. As we mentioned at the time of the robbery, in our issue of April 24, 1934, the stolen panel represents on the outside the statue of St. John the Baptist in *grisaille*, and on the other the Just Judges. It has been split in half, and the part representing the Just Judges has not yet been found. Through a newspaper advertisement, the authorities were able to get into touch by letter with the thief, who demanded 1,000,000 francs for the return of the panel. As proof of his sincerity he enabled the authorities to recover the part representing St. John the Baptist. Among the papers of a respected Ghent merchant who died recently there were found documents which the family thought might interest the authorities. They were handed to Canon Van den Gheyn, who declared that the dead man had been a thief.



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*You might mistake this for Lewis Carroll or even Isaac Watts,
but*

**You can't mistake Guinness
for anything else, or
anything else for Guinness**

THE PLAYHOUSES.

"GLAMOROUS NIGHT," AT DRURY LANE.

AFTER two scenes that promised (or threatened, according to the point of view) expressionistic drama, Mr. Ivor Novello's musical play settled down to conventional Ruritanian comic opera. Marvellously spectacular, gorgeously colourful, yet the mixture as before, which Mr. Novello, with his strong sense of theatre, knew was what was wanted. He himself plays the rôle of a young inventor whose discovery of Actual Vision enables him to bring before our eyes happenings a thousand miles away at the moment they are occurring. We see the mistress of the King of Krasnia rehearsing for the first night of an operetta; next day, the actual performance. Mr. Trefor Jones sings so finely in these scenes that it is a pity he then disappears from the stage. Outside the Opera House an attempt is made on the heroine's life. Into this scene the hero finds means to project himself in time to save her. Forced to flee the country, she embarks on the same ship as the hero. Pursued by malignant enemies, the two are wrecked; fall in love, in a natural and amusing scene, and are married at a gypsy encampment. Later, to save her country, the heroine returns to the King. In an ingenious final scene, the Actual Vision of the wedding ceremony is shown, with the hero and heroine, a thousand miles apart, stretching out longing arms towards each other—a finale that hints that the author may follow the example of "The Prisoner of Zenda," and give us just such another happy sequel as "Rupert of Hentzau." Magnificently staged, a feast of colour, music, and drama, with a sufficiency of comedy, a little cutting (the play runs three hours and a half) will make this one of the best entertainments Drury Lane has had of recent years. Mr. Ralph Reader is responsible for some very original dances, particularly a skating scena and a whirlwind waltz. Miss Mary Ellis sang magnificently, though on the first night she appeared to be straining her speaking voice. Mr. Trefor Jones scored a great success as an opera singer; while Mr. Ivor Novello, in addition to devising, writing, and composing the play, played the hero very adequately.

"ALL RIGHTS RESERVED," AT THE CRITERION.

A pleasant enough little comedy, though one that owes more to the acting and production than to the

dramatist. Mr. Ronald Squire plays that rather tedious type of stage character, a popular novelist who insists on discussing his projected amours with his wife. He even persuades her to go away for a week-end, so that he may entertain the lady of his choice in his own home. Unfortunately, his entirely dishonourable intentions are frustrated by the unexpected arrival of an old friend, and a son from Harrow. The son accepted the lady's presence with all the innocence of youth, but when he heard that his mother was wandering, unescorted, around the country, he became so worried that he employed detectives to discover her whereabouts. It would be unfair to disclose the amusing twist at the end, save to suggest that what is sauce for the gander can also become sauciness for the goose. Miss Nora Swinburne, Miss Marda Vane, Mr. Ronald Squire, Mr. Edmond Breon, and two youthful newcomers, Miss Esme Cannon and Mr. David Markham, gave admirable performances.

"THE FLYING TRAPEZE," AT THE ALHAMBRA.

Though the same set—that of a Paris circus in 1860—is used throughout, Herr Erik Charell, by the ingenious device of staging scenes within the arena, gets sufficient variety. The introduction of numerous circus performers tends to diffuse the interest, and makes the story sound even slighter than it really is. Mr. Jack Buchanan plays a trapeze artist whose manager announces him as a boyish twenty-five. There is dismay, therefore, when a midinette joins the circus for love of him, and turns out to be his own daughter. Miss June Clyde plays this rôle with great vivacity and charm, her singing of "Marie Louise" being one of the features of the evening. Mr. Fred Conyngham scores as the student so persistent in his desire to marry her that he raises a riot every time she appears in the arena with Mr. Buchanan, and Mr. Fred Emney is amusing throughout as the manager. Mr. Jack Buchanan displays his attractively nonchalant humour as the hero, though his exploits on the trapeze, while not dangerous, may prove very disturbing to his admirers.

"SHALL WE REVERSE?" AT THE COMEDY.

An ingenious, unpretentious revue that only wanted a spice more wit to be absolutely first-class. Grannie, fearing that hereditary influences unfit Caroline to be her grandson's wife, employs her power

as a Zulu witch-doctor to transport him through the ages, so that he may see for himself exactly how her forbears behaved or misbehaved. The rôle of Caroline provides June with the part of her life. She makes fourteen changes of costume, and if she is practically the same in every one, that is doubtless the author's intention. At all events, she brings charm and an unwonted vivacity to a Victorian damsel rejoicing at the liberty she enjoys in that era; a Red Indian maid greeting the arrival of the *Mayflower*; a Druidess, a Roedean girl, and, best of all, a child performer on the music halls. Mr. Robert Hale proves once again his versatility as a comedian, for he plays a dozen or so rôles with nice differentiation. Miss Sydney Fairbrother is good as the Grannie, but Mr. Edward Cooper is too heavy as the hero. Some tuneful music and a clever chorus make this revue, if not the best in town, at least excellent entertainment.

We much regret that, owing to a photographer's error, the photograph published in our issue of April 20 over an obituary notice of the Earl of Dundonald was somewhat misleading. The figure in the foreground was not, in fact, the late Earl, who was only to be seen indistinctly in the distance. We would tender our apologies to our readers for this misleading description.

When Mr. P. J. Hannon asked Sir Philip Cunliffe Lister in the House of Commons recently, "what steps are being taken to promote the welfare of the British West Indian Sea Island Cotton Industry?" Sir Philip Cunliffe Lister said that there is an organisation—the West Indian Sea Island Cotton Association—expressly designed to facilitate the marketing of this cotton. The Association has just formed an advisory committee in England. Under these circumstances it is interesting to note that Mr. Austin Reed, head of the famous gentlemen's outfitters in Regent Street, recently visited the plantations where the cotton is grown and was very much interested in what he saw. The outcome of this visit was a very large order placed with the Lancashire cloth manufacturers and, it must be allowed most appropriately in Jubilee week, a special display of "Sea Island" shirts in his windows in Regent Street.

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Plaid Scotch Tweed.

And Marshall and Snelgrove, London, have used plaid Scotch tweed for the travel coat on the right; it has a short swing back, which gives the effect of a two-piece affair, the collar being of the Puritan character. Eight and a half guineas is the price, and, as will be realised, although in the van of fashion, it will remain undated indefinitely. Gilt-edge investments are the short three-quarter leopard fabric coats for £4 4s.; they are remarkably light and warm. Hand-woven Orkney tweed coats are five guineas, and excellent quality camel-hair coats 5½ guineas. The thoughts of all who see the grey flannel swagger coats for 4½ guineas will promptly turn to summer, and there are well-tailored skirts to match for 31s. 6d. On application, this firm will be pleased to send their fashion brochures, gratis and post free.



"Thinking of Hats."

Now that there is every prospect of sunny days in the near future, shady hats are of topical interest. To Marshall and Snelgrove must be given the credit of those pictured. The one at the top of the page, with the Pilgrim Father's crown, is of nutmeg straw, of a pale buttercup shade; resting against the crown is a bunch of conventional fruit and flowers. The model below is of white baku, enriched with an abbreviated veil, ciré ribbon, and Mercury wings.



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THE "RING" AT COVENT GARDEN

THE first cycle of Wagner's "Ring" this season at Covent Garden has been completed, and in some respects it has been the best performance we

defies solution, and as all Wagner's dramatic personages are loquacious, the "singing" of the dragon, which goes on for quite a long time after his mortal wound, is one of the minor trials Wagner has set us. In "Die Walküre," Frida Leider was a magnificent Brünnhilde and Lotte Lehmann as attractive as ever in the part of Sieglinde. The Hunding of Emanuel List helped to make the first act one of the finest performances I have ever heard — it was thrilling from start to finish in its pace and intensity. For this Sir Thomas Beecham and his splendid orchestra are largely responsible. Rudolf Bockelmann's Wotan was all that one expected it to be from this magnificent singer, and Lauritz Melchior, in his favourite rôles of Siegmund and Siegfried, showed that he had lost none of those clearing-tones that make his performances unique.

opened, the operas will be in charge of Fritz Busch, the conductor from the Dresden State Opera House, and of Carl Ebert, who made his name as a producer in Berlin. Those who saw the productions of "Figaro" and "Cosi Fan Tutte" last year, will not need telling that at Glyndebourne one heard and saw the finest and most polished Mozart productions that have ever taken place in this country. The perfection of the ensemble was due to weeks of rehearsing, and similar pains will be taken this year, so that those who go to Glyndebourne may do so with the certainty that they will hear performances that cannot be surpassed anywhere. The artists engaged include most of those of last year, with others selected carefully from this country and from the opera houses of Europe. They include such well-known names as Eisinger, Fassbaender, Andresen, Helletgruber, and Heddle Nash; and the settings—which were conspicuously beautiful last year—are again to be provided by Hamish Wilson.—W. J. TURNER.



JUBILEE DECORATION IN A LIVERPOOL TENEMENT DISTRICT: A REMARKABLE EXAMPLE OF THE MANIFESTATIONS OF LOYALTY CARRIED OUT ALL OVER THE COUNTRY.

have heard in London in recent years. The greatly improved stage and lighting equipment have played their part in this development, but musically also it has been excellent. One of the most vivid memories on the scenic side will be that of the dragon in "Siegfried." For the first time to my knowledge we have had on this occasion a truly terrifying and credible dragon. In the past we have hardly ever been able to see more than a jawbone and a large tooth, but Dr. Erhardt's dragon this year is a scaly monster that emerges almost totally from his cavern, and Siegfried's battle with him seems really formidable.

Even so, the difficulty of synchronising accurately the movements of the dragon's jaw with his speech

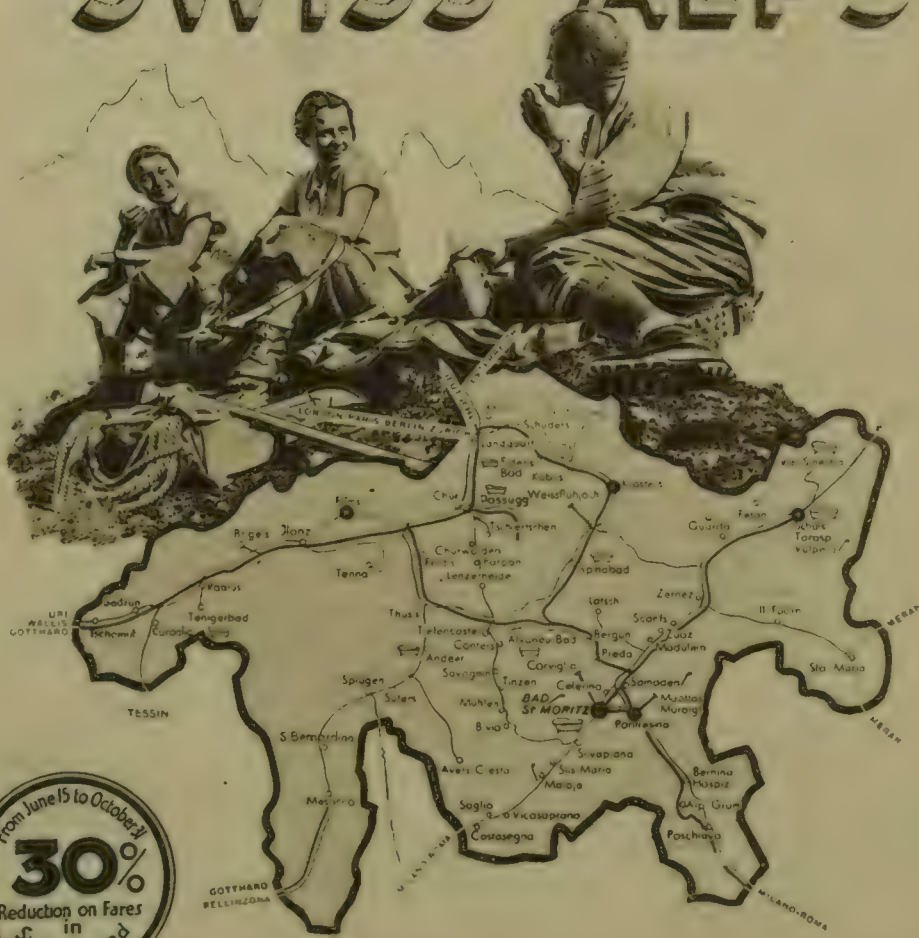
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At Mr. John Christie's delightful little opera house at Glyndebourne, near Lewes, Sussex, a five weeks' season of Mozart's operas in German and Italian will begin on Monday, May 27, with the production of "Die Zauberflöte." As with the smaller season last year with which this delightful little opera house in the heart of beautiful Sussex country



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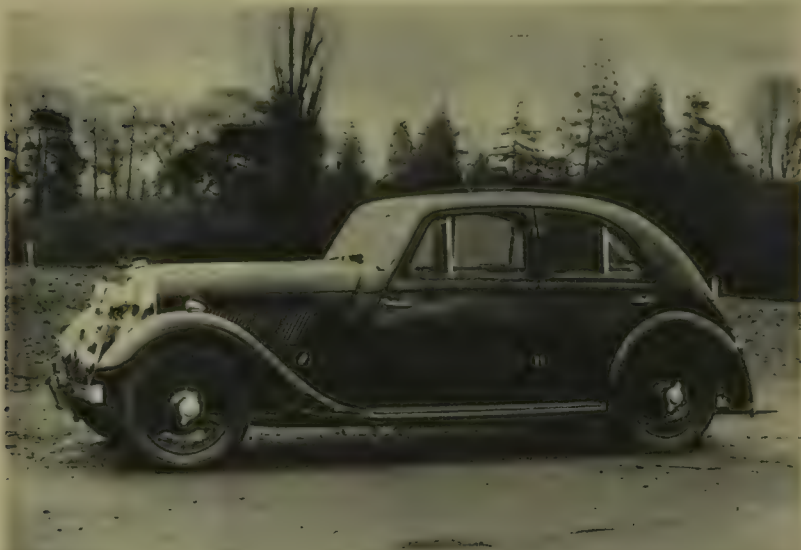
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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

AS soon as May arrives, motorists find that this month is accompanied by a rise in the price of petrol, and a warning to change over to Summer Shell, or whatever other brand of petrol that they



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fancy suits the engine of their car in warmer weather. But I do not think that the great body of car owners will grumble at the extra 1d. per gallon paid to the producer, now motor spirit costs 1s. 6d. per gallon in place of 1s. 5d. Their greatest cause of complaint is the tax of 8d. per gallon which is paid to the Treasury for the National Exchequer. It is too high a proportion of the total sum paid for the commodity. Some day, it is hoped, the nation's resources will enable the Chancellor of the Exchequer to reduce this to 4d. per gallon, or abolish it altogether. In the meanwhile, one must not forget that Summer Shell, introduced for the first time six years ago, as an

improved fuel for cars during the summer months (achieved by adding those "heavier fractions" in its distillation to give greater mileage per gallon, and more power), has now been imitated and become almost the common practice of Shell's competitors. Motorists, therefore, should not forget they owe this to the Shell people, who first introduced it. Also their Winter Shell, with its extra "lighter fractions" to make for easier starting in colder weather, was another brain-wave of the technical staff of these old-established distributors and blenders of motor-fuel. Those extra light and more volatile components are not necessary in warm weather, as Summer Shell starts easily enough without them, yet they are invaluable for cold weather easy starting.

On Wednesday, May 29, and Friday, May 31, the Royal Automobile Club run their two "round-the-houses" races at Douglas, Isle of Man. These events have attracted a nice number of entries, as it must be remembered the shortness of the circuit limits the number of cars which can be started at the same time. Also, both these races are scratch events, and not handicaps, so that each car must depend on its own speed and the skill of its driver to gain winning

brackets. Eighteen entries have been received at the moment of writing for the Mannin Beg (Little Man) race for cars with engines up to 1500 c.c. capacity of their cylinders, run on May 29, including two French Bugatti and one Italian Maserati. The other competitors with English-built cars include Sir Herbert Austin's team of three supercharged Austin "Sevens," Captain G. E. T. Eyston's team of three supercharged M.G.'s, Mr. F. W. Dixon's Riley, and a couple of E.R.A.'s (English Racing Automobiles), built at Bourne, Lincolnshire. There are also two Alta cars entered, and some M.G. Magnettes and Midgets. For the Mannin Moar (Big Man) race, run on May 31, there are twelve entries at present, but hopes were expressed at the opening of the new Mercedes-Benz showrooms, at Brook House, Park Lane, London, a fortnight ago, that the Mercedes-Benz, which won this year's Monte Carlo Grand Prix—the original "round-the-town" race—would also compete at

[Continued overleaf.]



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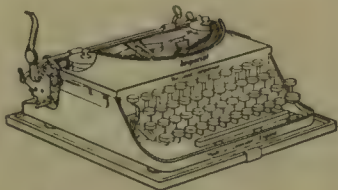
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Douglas in the Mannin Moar event. On that occasion, Herr J. Werlin, a director of the parent German company, informed me that they would like to take part in our scratch races, but did not intend to race in handicap events. On that occasion, the 5-litre supercharged Mercedes-Benz saloon was exhibited, as well as smaller models of these super-modern cars, fitted with independently sprung front and rear wheels, "overtop" gearboxes, and other interesting technical refinements which are of great interest to motorists. This Mannin Moar race is quite an international car affair, as the Bugatti entered by Earl Howe and Mr. Noel Rees is one of this year's French Grand Prix models, to be driven by the Hon. Brian Lewis; and Mr. A. H. L. Eccles is racing another Bugatti of this type. Mr. R. O. Shuttleworth, another of our amateur owners and racing drivers, has entered his "monoposto" Alfa Romeo; and Mr. T. E. Rose-Richards, of the Stock Exchange, has entered for the race, and will most likely pilot another of the latest Italian racing machines. This year, Mr. Raymond Mays and Mr. R. Seaman, driving the supercharged 2-litre E.R.A.'s, hope to be able to hold their own against these high-speed competing cars from the Continent, although the latter are reported to have a maximum pace of over 140 miles an hour. In fact, these English Racing Automobiles represent Great Britain's latest design in this event.

Lord Nuffield has introduced two new Wolseley models as

his spring surprise for motor-owners. Also, I am glad that he has hearkened to my constant cry for more comfort for the users of cars, as he

claims that in the new 10-h.p. Wolseley "Wasp," and the new six-cylinder 12-h.p. Wolseley "Hornet," the seats are anatomically correct. His engineering staff collaborated with some eminent London surgeons to design these comfort-giving seats, with a view to prevent indigestion, headaches, and fatigue from driving that overcome people riding in ill-designed-seated cars. The four-cylinder "Wasp" saloon is listed at £165, and the new six-cylinder "Hornet" saloon at £185, very moderate prices. In fact, I believe that the new "Hornet" is the lowest-priced six-cylinder car on the British market at the moment, even in its *de luxe* state, with extra fittings, which raises its cost to £198 10s. Both these models have very large section tyres fitted on to wheels specially designed by the Dunlop Company for the Wolseley Company. These tyres are inflated to about 20 lb. pressure per square inch, and are reported to give specially soft riding to the car's occupants. Also both the "Wasp" and the "Hornet" have synchro-mesh gearboxes and Lockheed hydraulic brakes, giving easy gear-changing and progressive, yet reliable, stopping power respectively. I shall look forward to trying both these cars on the road for their comfort qualities, as latterly fashion has been rather inclined to overlook comfort for sporting-looking coachwork exteriors. Fashion has its way with the designers of motor cars, as with the designers of other, less durable, commodities.



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BOOKS OF THE DAY.

(Continued from Page 884.)

By I. F. Grant. Illustrated (The Moray Press; 21s.). In this book, with its wealth of historical detail combined with incidents of the author's journeys, Miss Grant has made a noteworthy contribution to local annals, though she definitely disclaims "scholarly research." For full appreciation of such a work, with its multiplicity of names unfamiliar to the southerner, the reader must, I think, have visited the places described. It seems a pity that such a book should not contain illustrations of a character to show the grandeur of this romantic region.

There is no such deficiency in a new addition to a well-known topographical series, "HIGHWAYS AND BYWAYS IN THE WEST HIGHLANDS." By Seton Gordon. With Illustrations by Sir D. Y. Cameron, R.A., a Map and a Glossary of Place-Name Elements by W. J. Watson, LL.D., Professor of Celtic Languages in the University of Edinburgh (Macmillan; 7s. 6d.). Judging the book by the chapters on Arran, which I happened to visit last summer with certain neighbouring places, I can say that author and artist have very happily collaborated in a delightful presentment of that wonderland of mountain and loch and open sea comprised within their scope.

For a short, general survey by pen and camera of the attractions not only of Scotland, but of England and Wales as well, our visitors may be commended to a new volume of the Pilgrims' Library—"THE BEAUTY OF BRITAIN." A Pictorial Survey. Introduced by J. B. Priestley. With a Coloured Frontispiece after Constable and 109 Illustrations from Photographs (Batsford; 5s.). Here each of the fourteen sections into which the book is divided is described by a recognised authority on the particular locality. Among the writers are Sir William Beach Thomas and the late Mr. J. S. Fletcher, who was a scholarly topographer of the North country as well as a writer of seductive thrillers.

Lastly, I must mention an admirable book for those enterprising enough to cross St. George's Channel (if that is still its name; and not St. Patrick's Channel!)—"IRELAND

IN TEN DAYS." By Stephen Gwynn. With fifteen Illustrations and Map (Harrop; 5s.). Mr. Gwynn here writes out of the fullness of his knowledge, and hints that, in a book covering both Ulster and the Free State, he has had to exercise a certain amount of tact; but in this connection he adds: "Whoever else may get trouble in Ireland, it will not be the stranger come there for enjoyment." Among the very charming illustrations are reproductions of four pictures by Paul Henry.

C. E. B.

In our issue of March 2 last we published some photographs of a female rhinoceros, in fear for her calf, charging a motor-car in South Africa. We regret to learn that the description of this incident (as having occurred in the Kruger National Park) was incorrect, and that we were misinformed, by a usually reliable authority, as to the locality where it happened. The authorities of the Kruger National Park, in drawing our attention to the matter, state that no rhinoceros has been seen in the Park by any white person for many years; consequently there are no warning notices—"Beware of Rhino"—such as that mentioned in the account we quoted. It is particularly desired to make this fact known, in case nervous members of the public should be deterred from visiting the Park, and we are therefore very glad to give publicity to this correction.

Artists and all who have dealings with them or their work are familiar with that extremely useful book of reference, "The Year's Art," of which the new volume for 1935—its fifty-sixth year of issue—has recently appeared (Hutchinson; 21s. net). It is compiled by Mr. A. C. R. Carter, the well-known art critic, who recalls that the new edition is the forty-eighth with which he has been associated. In his survey of the past year, he emphasises the success of the Exhibition of British Art, and urges the need of

a National Gallery of Sporting Art, and for the encouragement of such art by the ruling bodies in various forms of sport. For the rest, the volume retains all its customary features, on an enlarged scale and with more numerous illustrations—factors which have caused some increase in price. In the words of its sub-title, the book is "a concise epitome of all matters relating to the arts of painting, sculpture, engraving and architecture, and to schools of design, during the year 1934, with information respecting the events of the year 1935." The tabular information includes particulars of art institutions in the British Empire and the United States, with records of important art sales.

We are asked to give publicity to the following announcement, of special interest to readers who are thinking of visiting the Riviera: "A new facility has been inaugurated for the convenience of air passengers to Monte Carlo. If they notify the Secretary of the Société des Bains de Mer, Monaco, of the time of their arrival at Mandelieu Aerodrome, a car will be sent to meet them, and they will be transported with their hand luggage, free of charge, to their hotel in Monte Carlo."

Messrs. Schweppes, the famous firm of mineral water manufacturers, have taken the opportunity provided by the Royal Silver Jubilee to scrutinise the records of service of some of their employees. It is amazing to learn that one of their staff was delivering mineral waters so far back as Queen Victoria's Jubilee in 1887, and is still in their employment; while three men in their Lambeth factory joined the firm respectively in 1877, 1879, and 1884. Other employees show almost equally long records. Such facts speak volumes for the excellent relations existing between employers and men.



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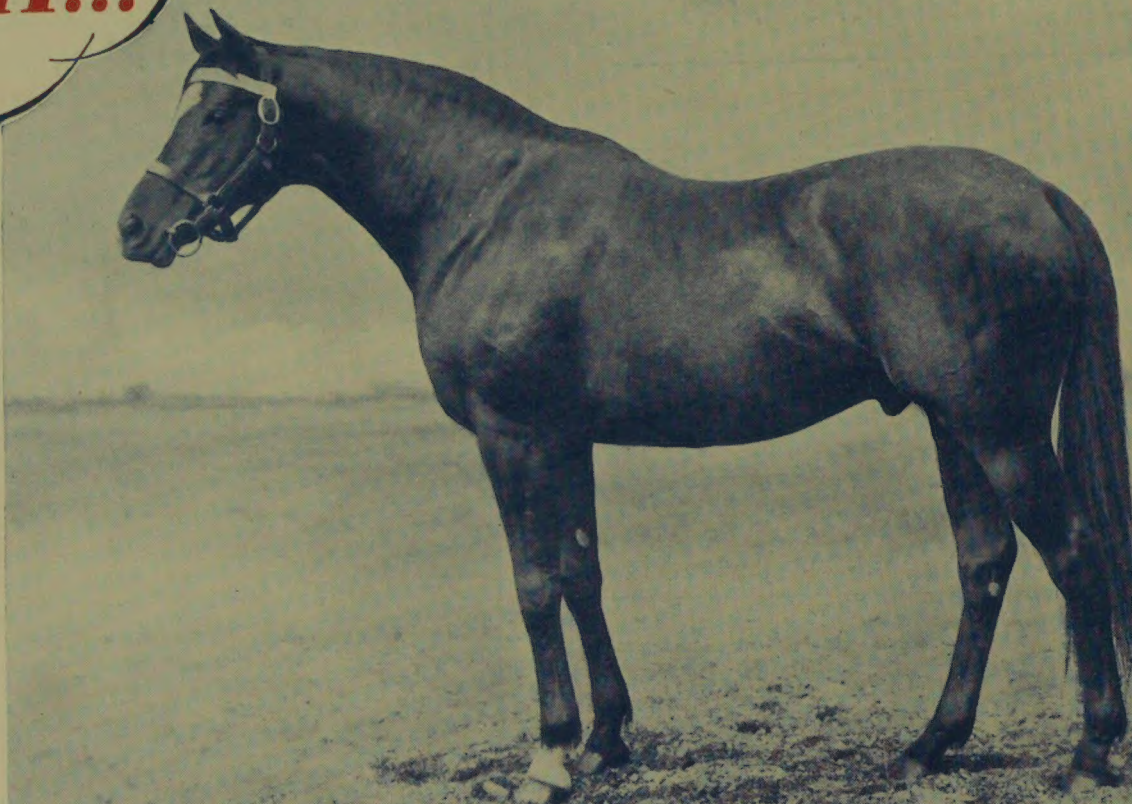
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Plates presented in past issues are of The King's Clumber Spaniel, "Sandringham Spark," and Cocker Spaniel. Those to follow will include: English Setter—Wire-haired Terrier—Bull Terrier—Smooth-haired Fox Terrier—Airedale Terrier and West Highland White Terrier.

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Winning Sires.
Blandford maintains an overwhelming lead in this table, his nearest rival now being Tetratema, with Gainsborough in third place. Salmon-Trout, sire of the Eclipse Stakes winner, King Salmon, has made a notable advance, as has Tetrameter. The qualification is £5000, and all racing up to last Wednesday is included.

	Winners.	Races.	£
Blandford (1919) by Swynford out of Blanche	26	41	47114
Tetratema (1917) by The Tetrarch out of	26	41	47114

The Winning Sires.
Blandford still goes ahead, and nine more races have to be credited to his offspring since last I gave this list. Gainsborough has not retained his second place, Tetratema having again assumed that position, has done best of the remainder. The qualification is £7000, and all racing up to last Wednesday is included.

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Blandford (1919) by Swynford out of Blanche	26	41	75093
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